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NEW YORK

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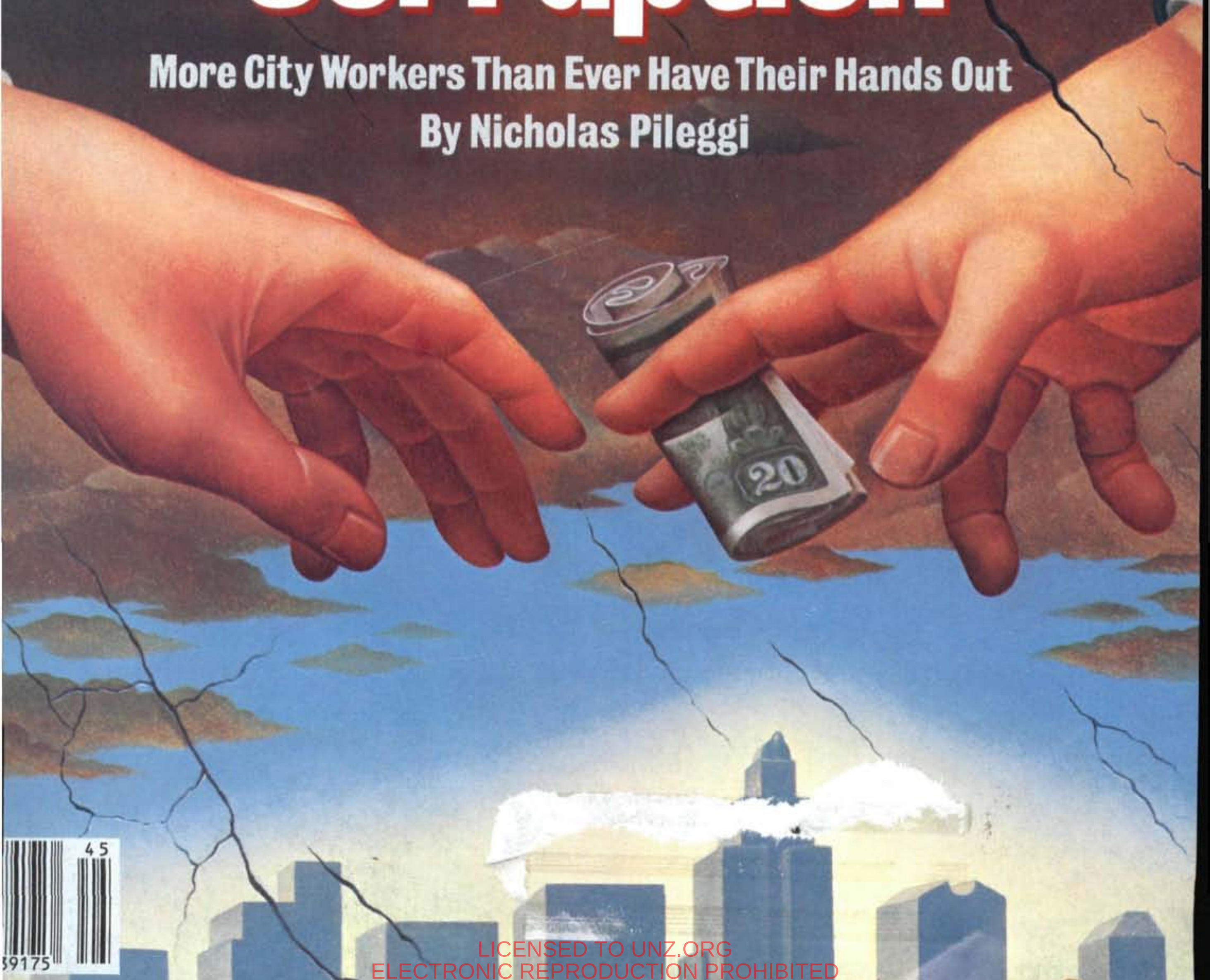
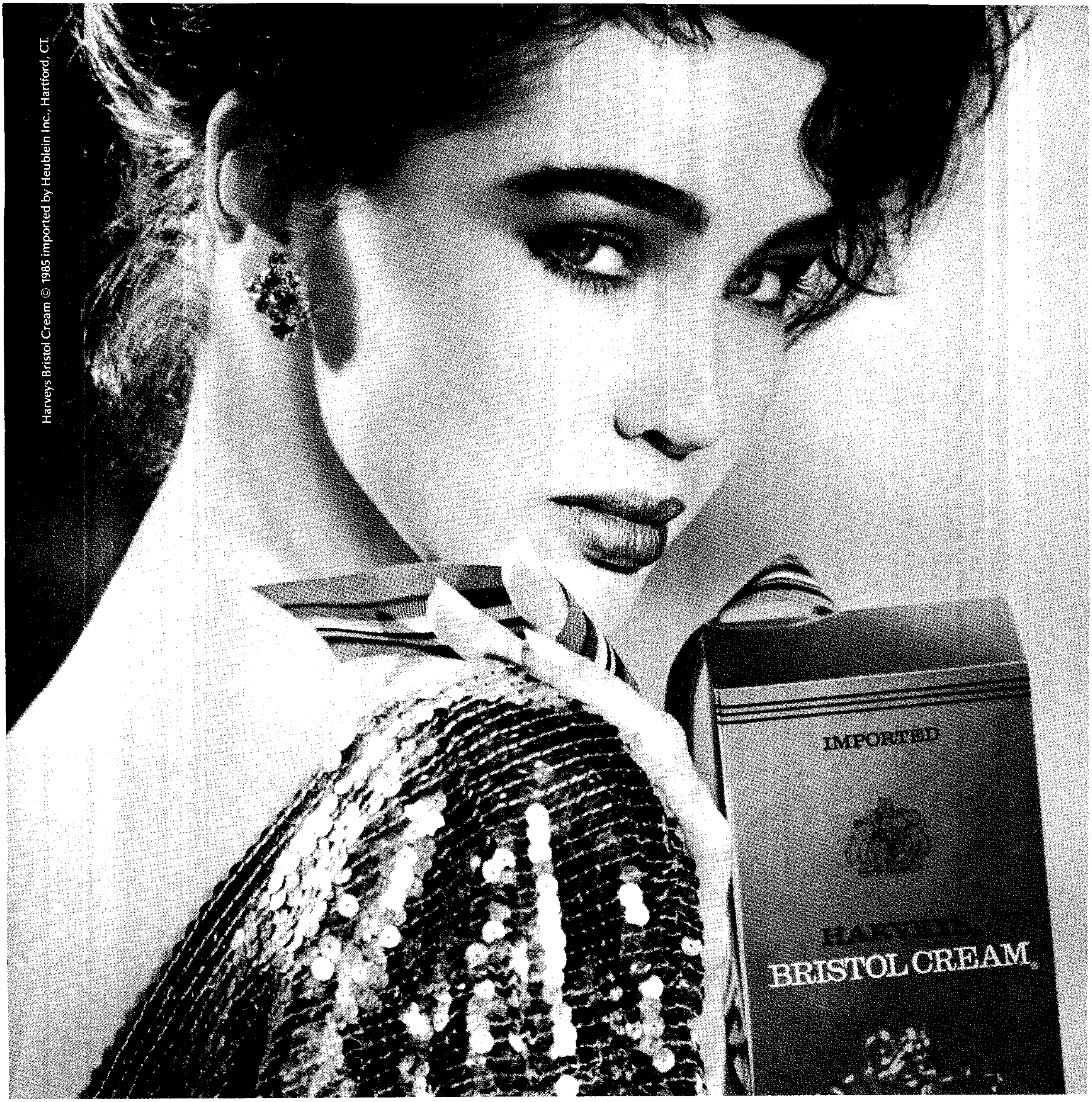
By Nicholas Pileggi

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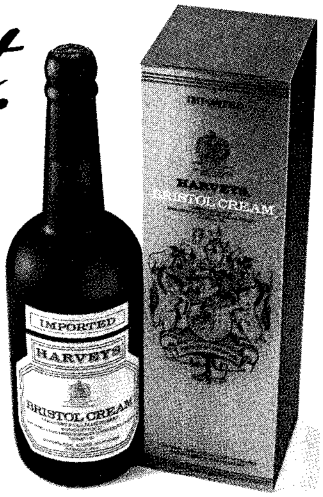
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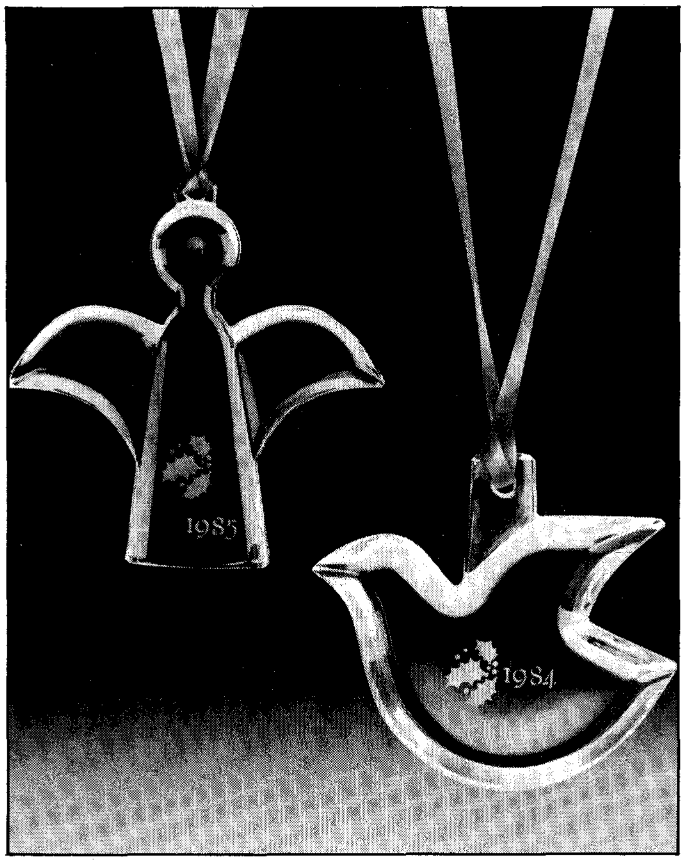

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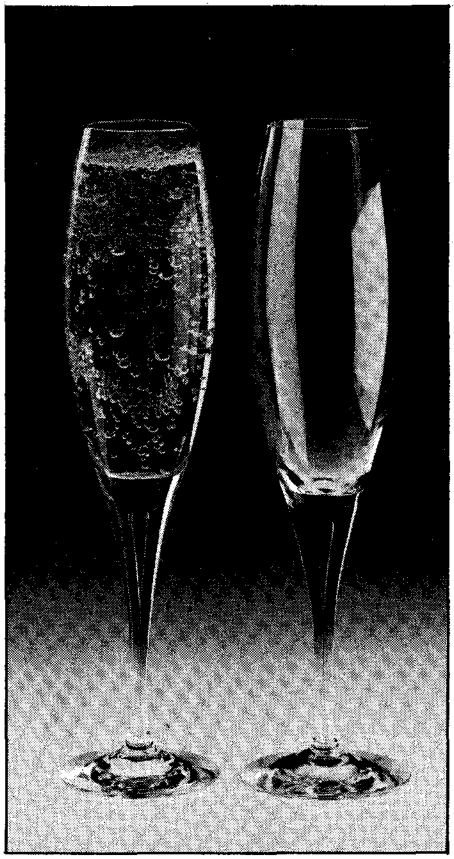

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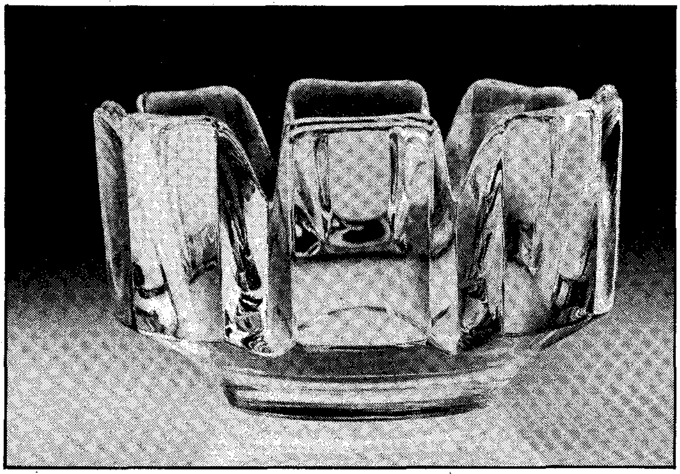

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NOVEMBER 11, 1985

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BY MICHAEL KRAMER

On November 19, the leaders of the United States and the Soviet Union will sit down at the first summit since 1979. The maneuvering for advantage is over. The battle for the agenda has been won by Mikhail Gorbachev—the primary focus will be arms control. The prospects for an agreement will turn on the possibility of trading Reagan's Star Wars plan for a steep reduction in both countries' offensive arsenals. Gorbachev's proposal for a 50 ercent cut in nuclear forces is flawed. Unless Reagan can force a hange, the best that will emerge is an agreement to keep talking.

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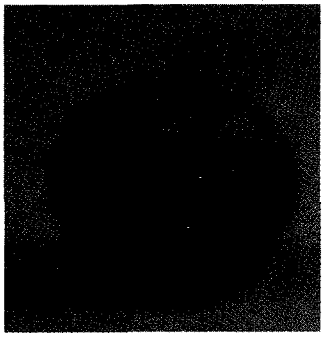
BY NICHOLAS PILEGGI



t used to be that graft in New York rose to the top. But at a time when few highly placed city officials seem to be on the take, the ank and file have their hands ut as never before. Many have ome to accept payoffs as fringe enefits. In the last year, the city as cracked down and arrested 12 municipal workers, almost riple the previous year's total. ut few have gone to jail, and the ity's message on corruption ometimes seems mixed.

50 Memoir Mania

BY EDWIN DIAMOND

erraro's done it. Iacocca's done it. Peter Ueberroth and Howard osell have done it; even Judy Carne's done it. They've written their emoirs. Right now, autobiography is booming. The accomplished -and the merely famous—are getting millions of dollars for their fe stories. And it seems that those who aren't writing *their* memoirs e reading other people's. "For $17.95," explains Stuart Applebaum Bantam Books, "you can spend an evening with the hero of our choice in the privacy of your own home."

54 Island Travel

BY LINDA WOLFE

ND JENNIFER CECIL

hether you get your kicks from taking early-morning dips, dining fresh beluga caviar, or stalking the white-bearded manakin, e've got a place for you. These fourteen Caribbean escapes range om the luxurious to the Spartan (with prices to match). They include everything from a resort where you never have to lock your or to a campground where there *are* no doors.

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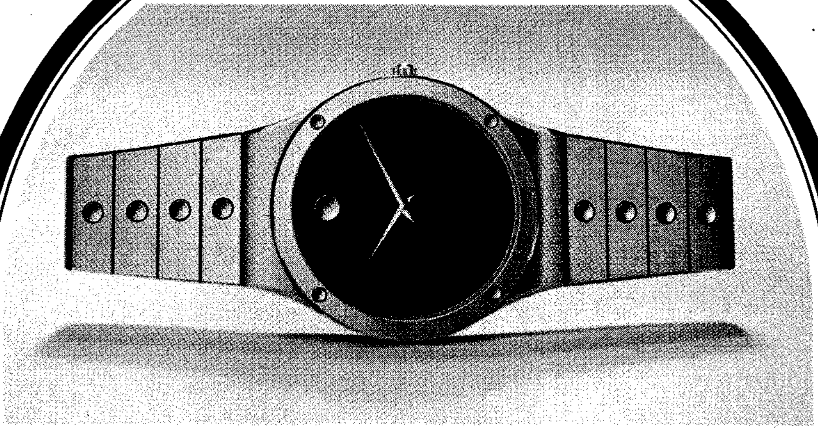

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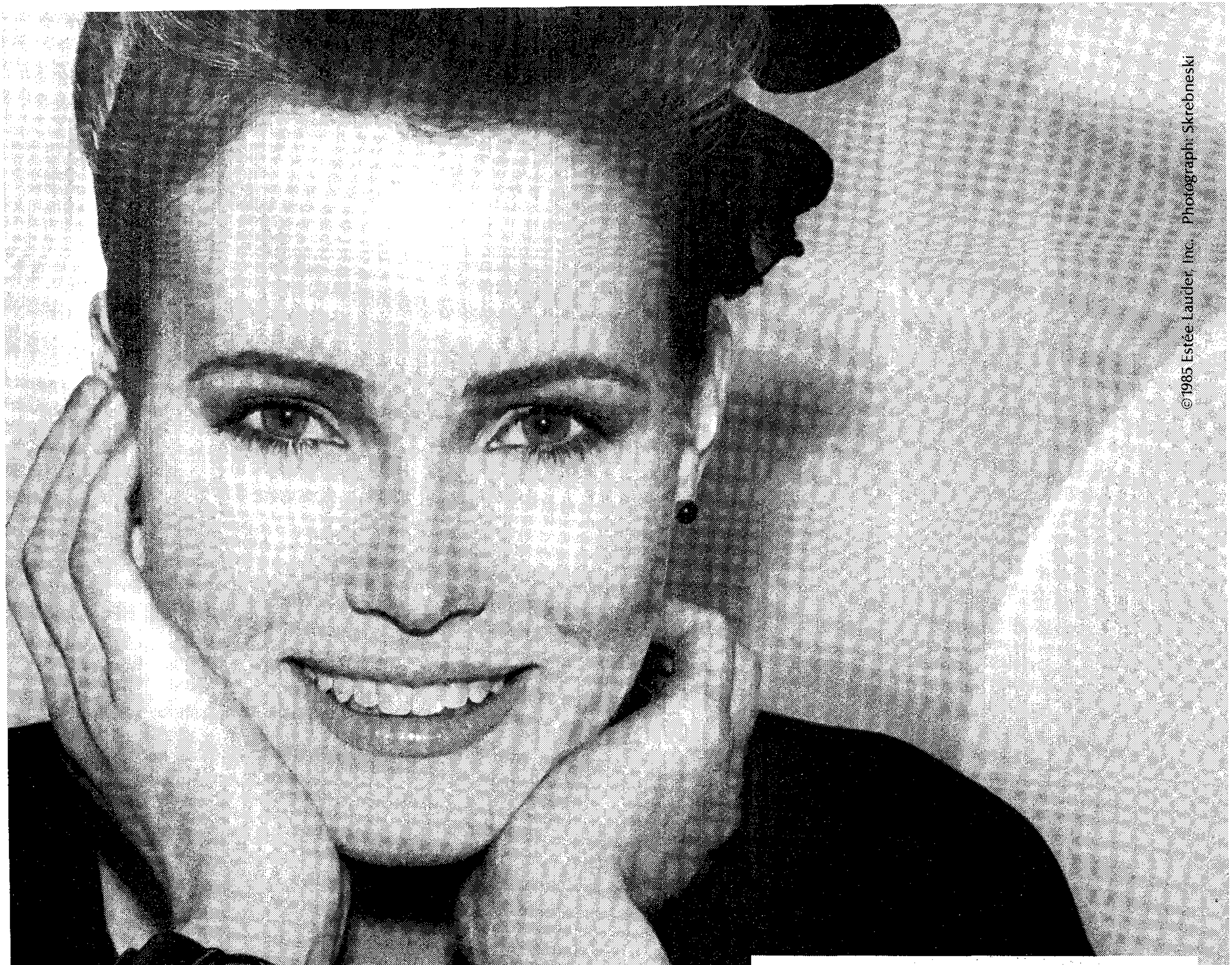

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LETTERS

Critical Value

IT IS WITH GENUINE DELIGHT THAT have the occasion to write a letter o compliment to *New York's* theater critic, John Simon! This time, it's for his bull's-eye response to the current production o *The Iceman Cometh* ["Theater: The Sandman Cometh," October 14], a revival regrettably inadequate in its staging, it costuming, and its design. Surely Fran Rich of the New York *Times* described vision of the production he would love t have seen. Simon described what is actually onstage.

This production is saved largely by th voluntary respect of an older audienc and the efforts of the actors, especiall Donald Moffat, who utterly eclipses Barnard Hughes's clichéd Harry and Jaso Robards's curiously lifeless Hickey. It i sad that the O'Neill estate permits n "tampering" with the author's vocabulary, which might, for example, rende some of his dialogue less obsolete an thus less capable of shattering empath when least desired. At any rate, critic who rave about bad plays (*The Rea Thing*), badly directed plays (*Joe Egg*), an bad productions (*Curse of the Starvin Class*)—not to mention bad performances—do the theater a disservic They encourage ineptitude. It is time t turn John Simon loose on them.

Richard Maso
Hempstead, N.

IN HIS REVIEW OF *The Iceman Comet* John Simon writes that in the 1956 Circl in the Square production the part of Do Parritt was "played (brilliantly) by Robe Redford." I thank Simon for his asses ment of the performance, but that wa me—not Redford. I opened with Jaso Robards in March 1956 and continued i the part for months after Robards left t cast. Redford was never in that produ tion, but he did appear years later in television version.

Larry Robins
Manhatt

John Simon replies: Sorry. Memory, li history, has its palimpsests. But I'm su Robinson, before, was as good as Re ford later.

The Bank Raiders

DANIEL BURSTEIN'S "PAPER DREAM [October 14] raised more questions th it answered—as well it ought. Why shou

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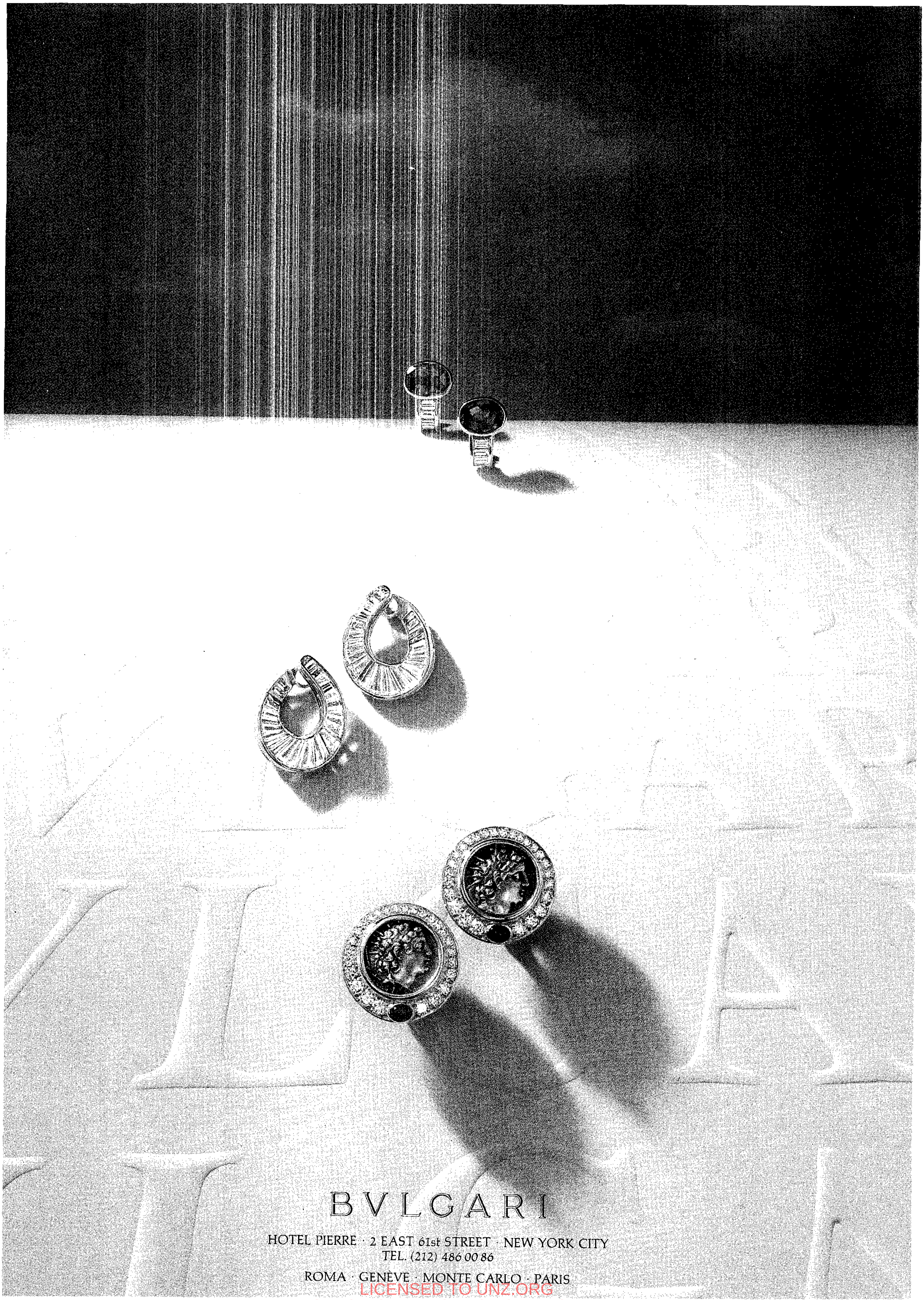

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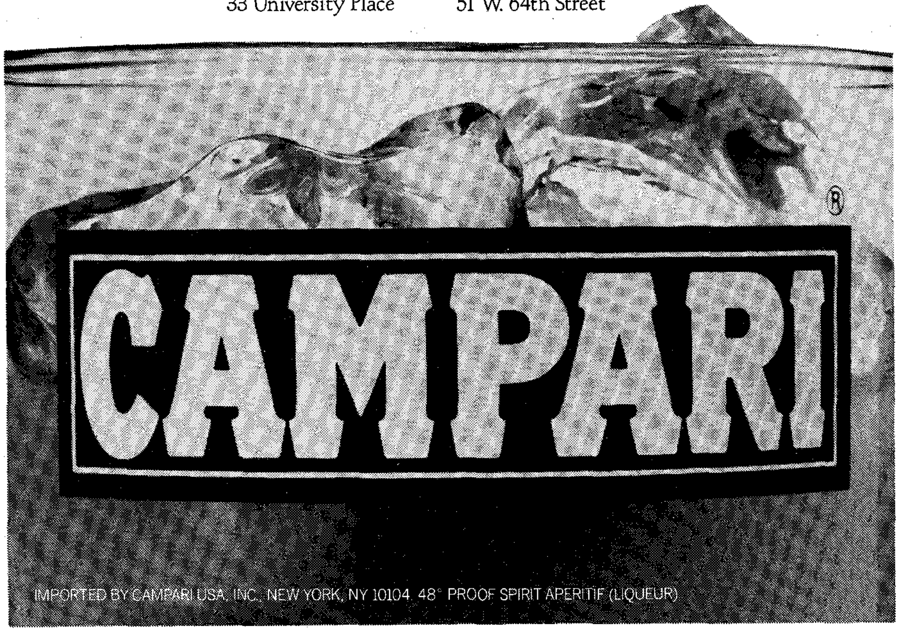

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Miles P. Jennings Jr.
Bristol, Conn.

For a Few Dollars More

OBSCENE: A $100,000 STAINLESS-STEEL guaranteed-never-to-rust newsstand tha could probably have been ordered from a Sears, Roebuck catalogue for $10,00 ["Fast Track: The $100,000 Kiosk," b Peggy Tyre, September 30]. A fine example of why New Yorkers have one of th nation's highest tax rates. I think th Parks Department's Bob Klein should b chained to the structure and made to sel newspapers until the city is recompensed.

Julian Aver
Manhatta

Question Time

IN THE "LETTERS" COLUMN OF YOUR OCtober 7 issue, Dr. Robert G. Newma president of Beth Israel, replied to Vladimir Svesko's "AIDS in the Emergenc Room" [September 23]. From the tone Newman's letter, one got not only th idea that he missed the point of the article but also the feeling that the gentleman "doth protest too much." After al Svesko's observations dealt, primaril with the pain and suffering of the victi and the fear and frustration of both medical staff and patients—his comments o emergency-room conditions were only part of the overall picture. Newman's vehement defense of Beth Israel certain made me wonder what, indeed, the conditions at the hospital are—even thoug the question never entered my head pri to reading his letter.

The subsequent firing of Svesko, announced in your October 21 issue, rais other questions. Frank Lopez, director public affairs for the hospital, claims th emergency-services director Marc Salberg had "decided to reorganize ER services prior to the article." He thus impli that ER services were not up to deali

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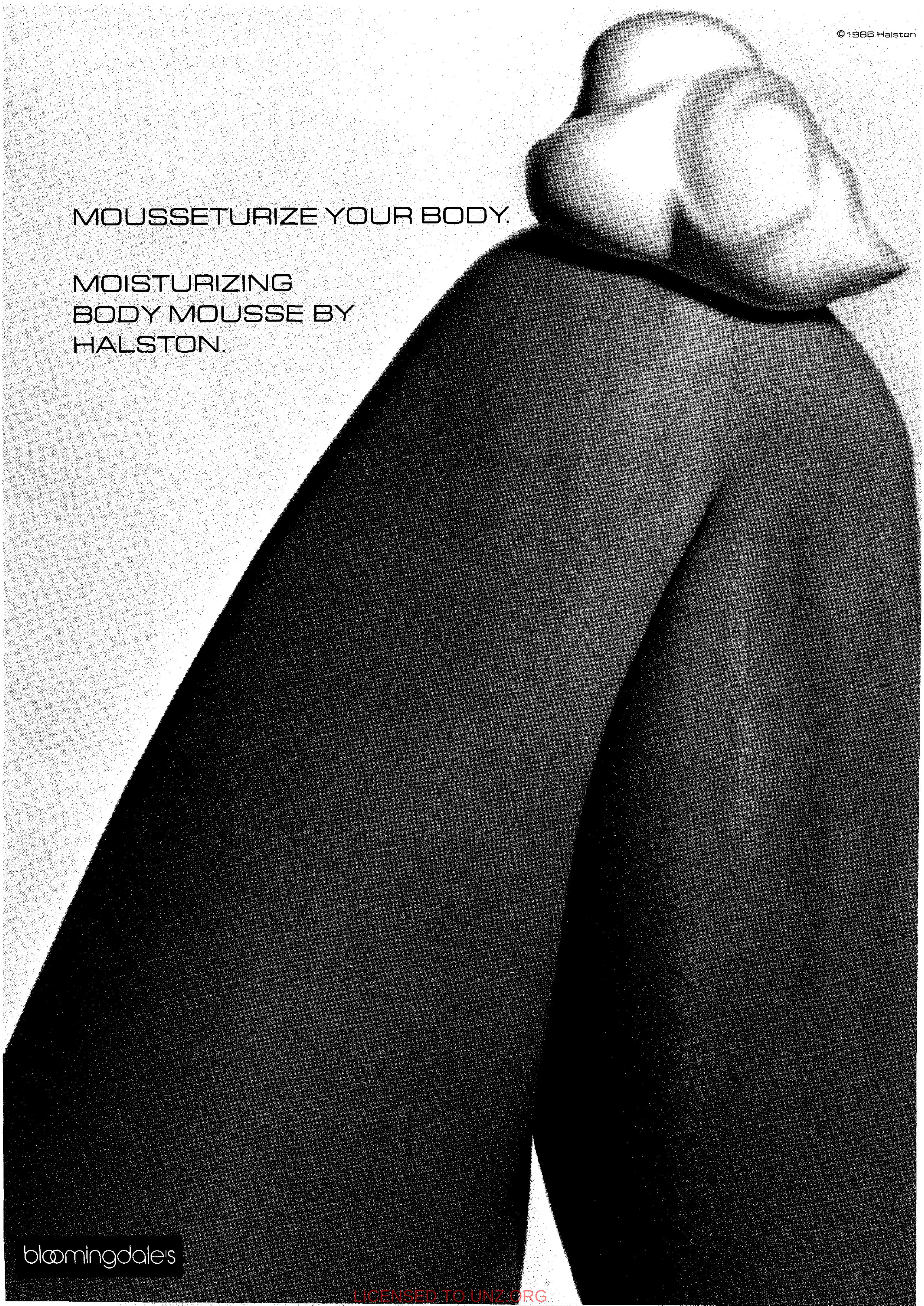
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with certain situations. However, Newman's letter stressed that none of Svesko's "comments on services to AIDS patients in Beth Israel Medical Center's emergency room" conveyed the "skillful management that characterizes Beth Israel's approach to all its patients."

If the president of Beth Israel believes that the Medical Center approaches its patients, particularly those in the ER, 'with caring, comprehensiveness, and skillful management," why would Salzberg wish to reorganize something already so good? And if, indeed, it was so good to begin with, then why fire Svesko?

Masha V. Tolstoy-Sarandinaki
South Nyack, N.Y.

mage Problem

YOUR PIECE CONCERNING THE NEW BRITsh television show *Spitting Image* ["Fast Track: The Queen Is Not Amused," by Craig Brown, October 21] raises a quesion. Do our British cousins, the writers ınd producers of *Spitting Image,* know hat they are spelling the title of their how incorrectly? After all, what kind of mage spits, and what does such fanciful xpectoration signify?

The phrase is "spit and image." "Spit" s a dialect word for a likeness. In time, he word "and" was elided to " 'n'," and ıus the phrase became "spit 'n' image," which does sound like "spittin' image." Spit 'n' image" may be redundant, but it makes a lot more sense than "spitting nage."

Ira Wallach
Manhattan

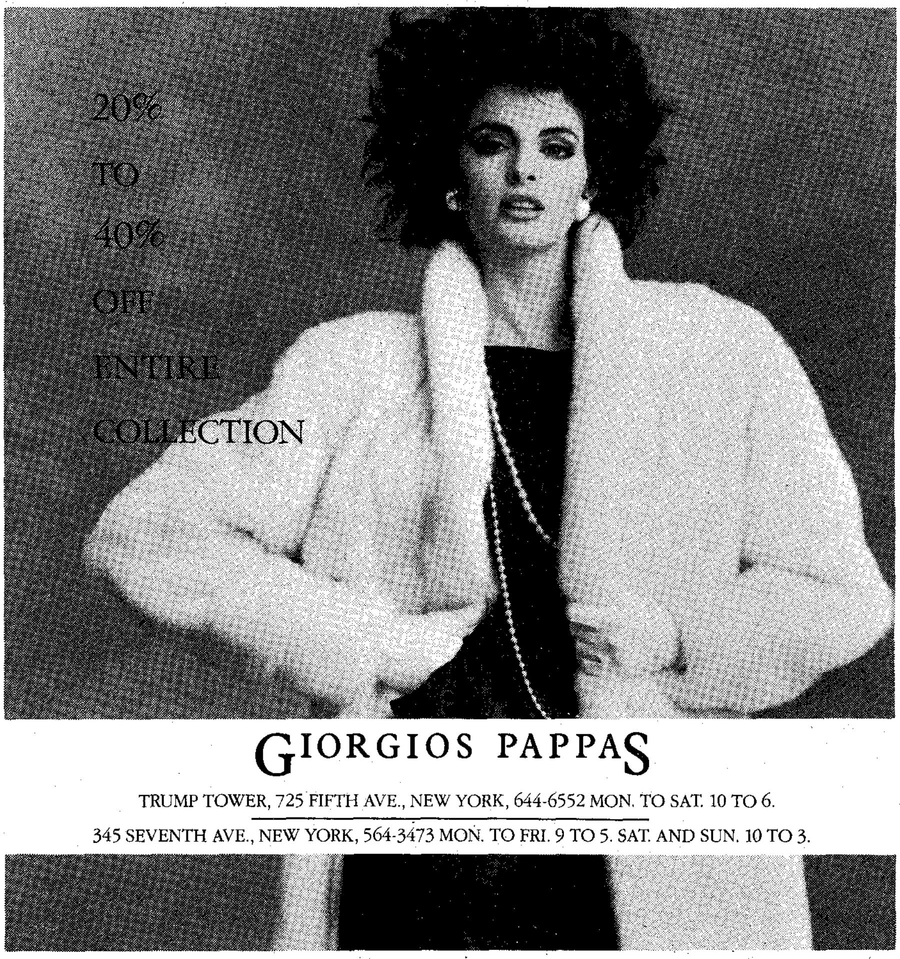
icaraguan Coverage

N REPORTING ON AN ARTICLE I WROTE r *Accuracy in Media* entitled "Whose ews From Nicaragua?," Sharon hurcher implied that it expressed U.S. olicy and that I am, or was, in the govnment's employ. Her story was headed Sex and the Sandinistas: An Official Atck on U.S. Reporters?" ["Intellincer," July 29].

I have never been employed by the .S. government in any capacity, at any ne, in my long career in journalism. nce the Churcher story suggests that I ay be, or may have been, employed speically by the CIA and/or the State Dertment (she wrote, for example, that I ıs "accused in a New York *Times* story disseminating CIA 'disinformation' "), ıerewith categorically deny that I have en employed by either of these agens. If I had been, I would not be ıamed to acknowledge it.

Finally, concerning my purported conltations with U.S. officials, it should em obvious to anyone familiar with my iting, including my seven published oks, that I am hardly in the habit of ertaining the "party line" before I go o print.

Daniel James
Washington, D.C.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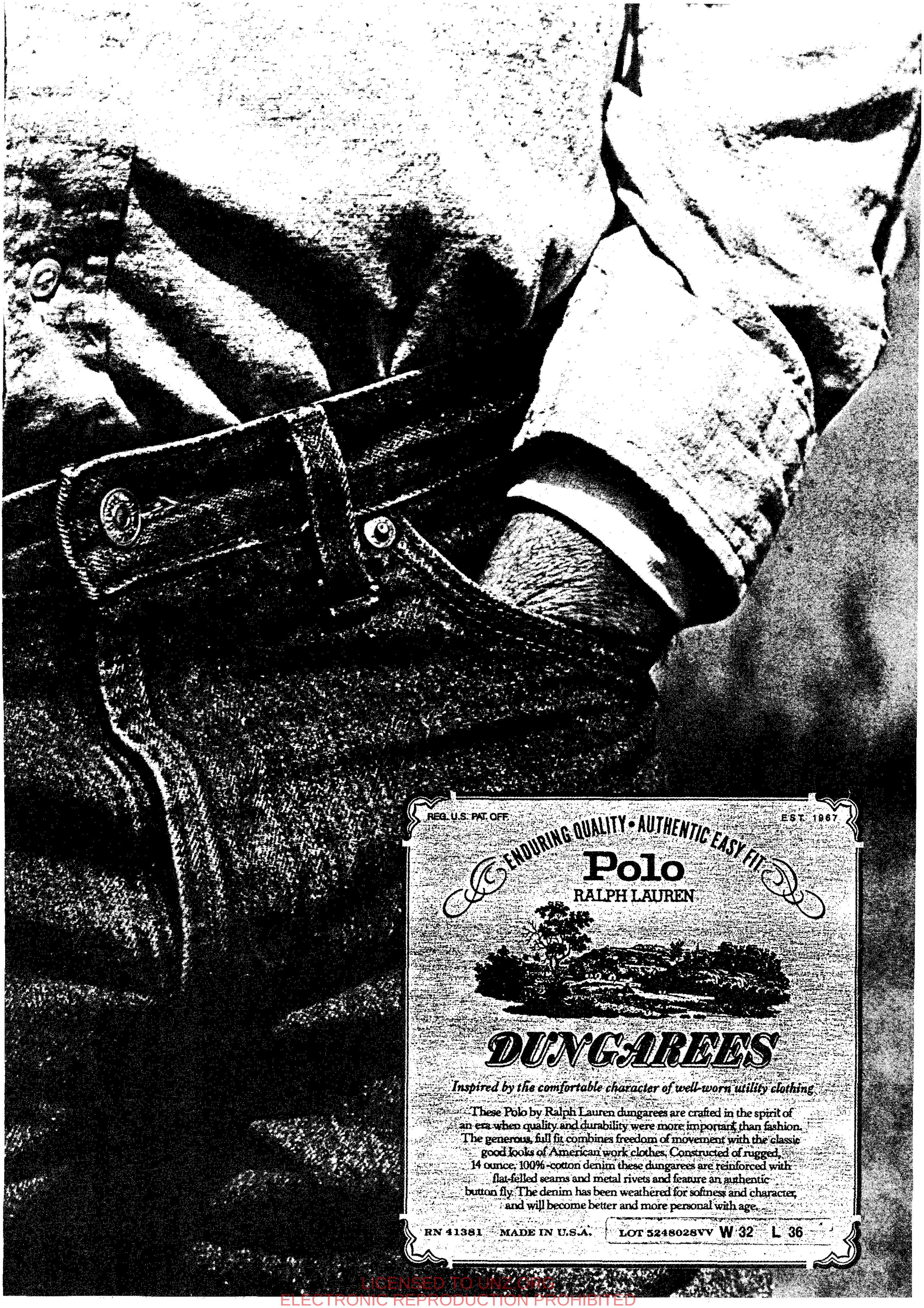

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INTELLIGENCER

BY JEANIE KASINDORF

CBS AS DOCUDRAMA...COURTING DONALD...*U.S. NEWS* NEWS...TOWER CHIC

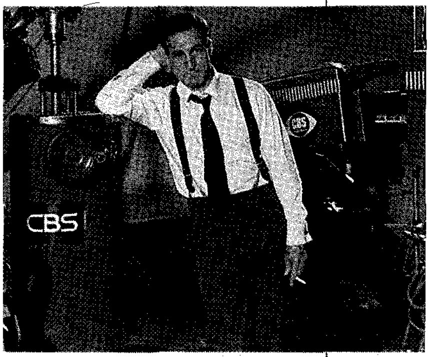
FILM ON MURROW ZINGS PALEY

Nothing seems to be going right for CBS this season. The final cut of the Home Box Office docudrama on Edward R. Murrow is being screened around town, and people who have seen it say it is not very flattering to the founding fathers. "It portrays William Paley as a society man who always seems to be on his way to the opera," one critic says, "and former CBS president Frank Stanton as a numbers cruncher who's only interested in ratings."

The script for the TV movie, which stars Daniel J. Travanti as Murrow, Dabney Coleman as Paley, and John McMartin as Stanton, was done by Ernest Kinoy, who was writing *Playhouse 90* scripts at the same time Murrow was broadcasting *See It Now.*

Last spring, *60 Minutes* executive producer Don Hewitt and former CBS News president Dick Salant got copies of Kinoy's script and complained to the show's producers that the portrayal of Stanton was unfair. As a result, one scene has been cut. It showed Stanton, shortly after Murrow's death, discussing CBS profits with Paley while planning a TV tribute to Murrow. But the film still depicts Stanton as a CBS president who is always reminding people about ratings and profits.

In his New York office, the 77-year-old Stanton expressed little concern about the HBO film. "I'm not going to get into a debate about that," he said. "I'll let the record speak for itself. When you see it, call and tell me how it comes out."



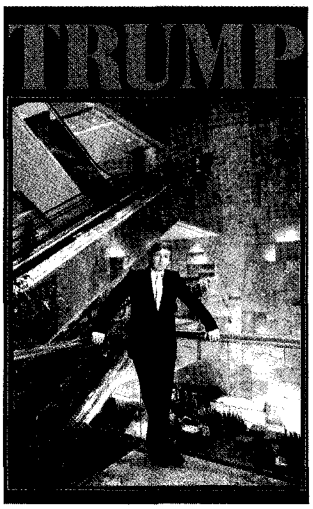
TRAVANTI AS MURROW

HOW SI NEWHOUSE BOOKED TRUMP

How do you persuade Donald Trump to write a book for you instead of for the six other publishing houses that are courting him? You order your art department to prepare a dummy cover of a Trump book—complete with a photograph of the developer standing in the atrium of Trump Tower and TRUMP spelled out in bold gold letters across a sleek black background—and you have your associate publisher deliver it to him.

That's what Si Newhouse, who owns Random House, did as part of a nine-month campaign that persuaded Trump to write a book about the high-powered world of New York real estate. The Newhouse campaign was hatched over lunch at a Random House sales conference in Puerto Rico last December. Newhouse decided to call Trump and personally make the pitch. That was followed up by three meetings between Trump and Random House associate publisher Peter Osnos, who in the second meeting brought along the Newhouse-inspired dummy book jacket, wrapped around a copy of a thick Russian novel.

Soon after that, Trump wrote Newhouse a letter that said, "When I'm ready to do the book, I'd like to do it with Random House." So Newhouse made a note to himself to reopen his campaign on August 1. It took one meeting between Trump and Newhouse in August and another meeting in September between Trump and Osnos and Random House publisher Howard Kaminsky to seal the deal. Trump, who will donate his profits from the book to charity, is now in the process of picking a writer to collaborate with him. Random House hopes to have the book in stores in a year.



THE DUMMY BOOK JACKET

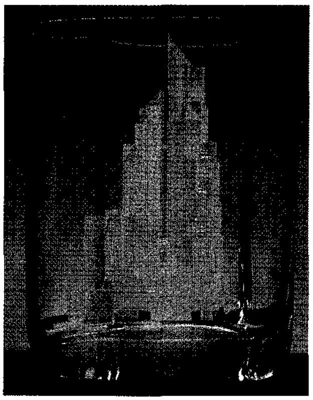
NEW *U.S. NEWS*— A SWISS LOOK

U.S. News & World Report may not be changing its stolid image all that much when it introduces its new redesign on December 23: The magazine's British designer has put in a purchase order for Inserat Grotesk Condensed, a Swiss typeface that one design expert says "looks like it would be used by a big industrial company in Germany."

The redesign is being done by Edwin Taylor and Walter Bernard. Taylor, who redid the *Times* of London and the London *Observer,* was brought to Washington by the other Britisher at the magazine, editorial director Harry Evans, to redesign the

THE GUTFREUNDS' HIGH-RISE ETCHING

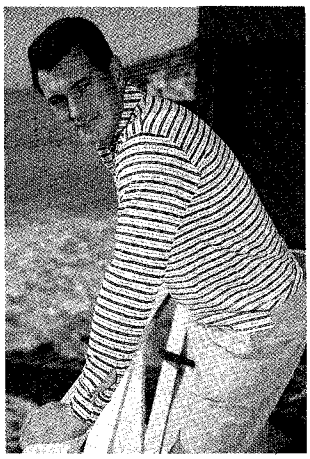
The ink was barely dry on the architect's drawings for the new Phibro-Salomon headquarters at the Coliseum site when Susan Gutfreund, the wife of Phibro-Salomon chairman John H. Gutfreund, commissioned crystal engravers David Sugar and Carol Iselin to carve a rendering of the headquarters on a bottle of Roederer Cristal. She was so happy with the results that she has now asked the pair to engrave the twin-tower structure, which Phibro-Salomon is developing in partnership with Mortimer Zuckerman, on four Swedish crystal vases. She won't say who's getting them for Christmas.



PHIBRO-SALOMON'S VASE

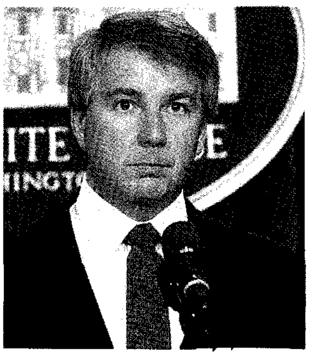
Photographs: top, Michael O'Neill; center, Peter Kernot/HBO; bottom, Sid Hoeltzell.

BLUES AT THE *JOURNAL*...A U.N. MOVIE FLAP...HUDSON'S MEMOIRS...MISSPEAKEING



EARLY HUDSON

THE *JOURNAL*



SPEAKES

editorial pages. Bernard, who redesigned *Time* and *Fortune*, and helped design *New York*, was originally recruited by *U.S. News* owner and editor-in-chief Mortimer Zuckerman to redesign the entire magazine. Once Evans brought Taylor in, however, Bernard was left with only the covers to rework.

What will be in the newly designed magazine? "There's a lot of evaluation still going on," says one *U.S. News* editor. "There will be a national-news section, of course, and an international-news section. But with the exception of a personal-finance section and a column by Tom Peters [who wrote *In Search of Excellence*], the back of the book is not finalized. The one thing we will definitely not have is book and movie reviews."

BIG CHILL AT THE *JOURNAL*

Those heady days of hiring at the *Wall Street Journal* are over. A Dow Jones management committee has ordered a hiring freeze at all of the company's properties, which include the *Journal, Barron's Weekly,* and the Dow Jones News Service.

Like other business publications, the *Journal* has suffered a decline in advertising because of the shakeout in the computer industry. It has also suffered a decline in classified ads for condominiums because potential buyers are waiting to see if a tax-reform bill will be passed. In September 1985, advertising on a per-issue basis was down 12 percent over September 1984.

Journal managing editor Norm Pearlstine increased the paper's news staff from 400 to 520 in the fifteen months after he took over, in September 1983. Now he will not be hiring replacements for those staff members who leave.

U.S. FIGHTS U.N. ON YOUTH FILM

The U.S. Mission to the United Nations is about to lodge a protest about a U.N. film made by an American filmmaker, because the Soviet youth it profiles is a world-famous pole-vaulter and the American youth is a poor black from Queens.

Being Young, which commemorates International Youth Year, depicts the lives of seven young people around the world. Champion Soviet pole-vaulter Sergei Bubka is shown struggling to break the world record. By contrast, the American, Anthony Avery, attends high school while working full-time as a security guard. He is also shown teaching choir and helping his disabled elderly neighbor with shopping and cooking.

"It gives the impression that in all sections of the U.S., living here for young people is harder than in many other parts of the world," complains Ken Jarrett, U.S. Mission adviser.

Erik Valters, U.N. chief of visual service, disagrees. "My personal impression is that the American comes through as far more socially valuable than the Soviet. All *he* does is pole-vault."

The U.S. Mission says it may ask that the movie be withdrawn from the U.N.'s film library. The movie's creator, Dick Young, who is currently producing public-service announcements about America for Chrysler, says the U.S. Mission has missed the point. "If the kid had been a white-bread American, nobody would have said anything," he says. "I think this is the work of a zealot with his own idea about what America is."

—Lisa de Moraes

WEIDENFELD GETS SHARE OF ROCK

William Morrow is not the only publisher with a piece of the Rock Hudson memoirs. Hudson's longtime lawyer, Paul Sherman, sold Morrow only the U.S.-Canadian rights to the controversial book. The British Commonwealth rights and all other foreign rights (except those in Japan) will go to the London firm of Weidenfeld & Nicolson. Which means that Morrow will get only a little more than half the profits. Publishing magnate Lord Weidenfeld will take the rest.

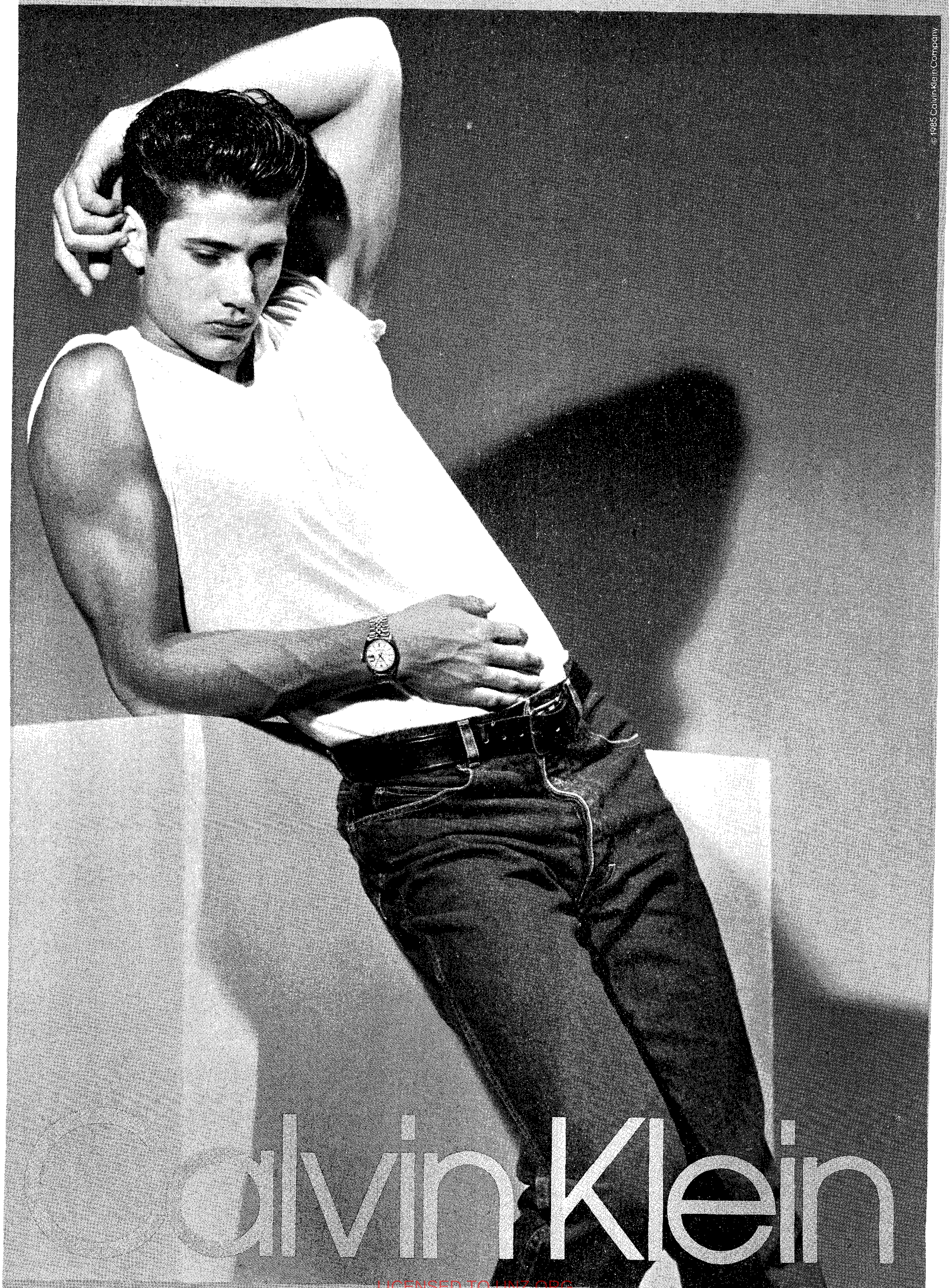
SPEAKES IN DUTCH WITH ITALIANS

White House press spokesman Larry Speakes is in trouble with Mario Biaggi, Al D'Amato, and Ted Kennedy because he made a those-Italian-names-all-sound-alike crack about Nobel Prize–winner Franco Modigliani, an Italian American who lives in Massachusetts.

Biaggi, D'Amato, Kennedy, and seven other members of Congress have signed a letter demanding an apology from Speakes for the crack he made about Modigliani at an October 21 press briefing. Modigliani, an MIT professor who was awarded this year's Nobel Prize for economics, testified recently before the Joint Economic Committee about the Reagan-backed balanced-budget bill, calling it "a Mickey Mouse approach" and "a formulation for disaster."

When Speakes was asked if he had an official White House response to Modigliani, he replied, "Got nothing for you. . . . I thought he was the fella that painted the Sistine Chapel."

Photographs: top, Phil Burchman/Pictorial Parade; bottom, Greg Mathieson/Sygma.


Calvin Klein

© 1985 Calvin Klein Company

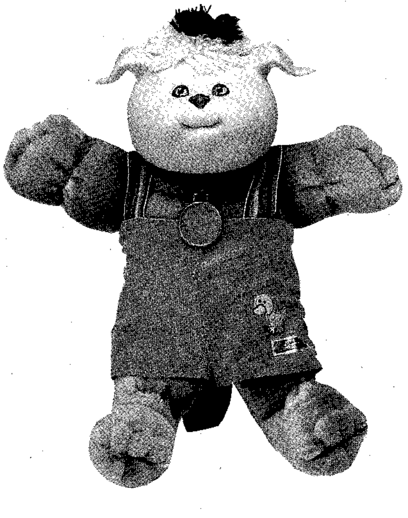
On Madison Avenue/Bernice Kanner

IT'S ALL IN THE GAME

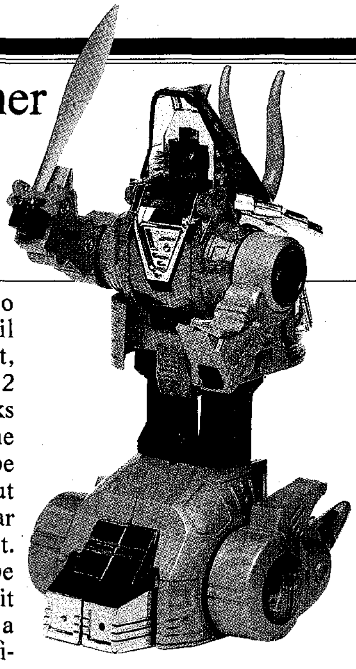
Toys Will Be Toys

ROBOTS ARE HOT, VIDEO GAMES ARE NOT. Trivial Pursuit may have boosted the board-game category, but it now appears to have peaked. The Cabbage Patch has sprouted twins, pets, and weird-looking new faces. G.I. Joe is back, but Barbie never left. There are dolls for boys, "action toys" for girls. And it looks as if 1985 will be the year the cows finally come home.

Disney, Muppet, and Looney Tunes characters are in; Smurfs are out, and Care Bears seem headed in the same direction. The celebrity dolls that sparked a mini-craze a year ago—Michael Jackson, Alexis Colby, Mr. T, et al.—have been packed off to the attic to join Strawberry Shortcake and other toys of yesteryear. Surprisingly, those huge (four to seven feet high) stuffed animals that take up half a room (and, at $300 or so, a hefty portion of one's discretionary income) are selling well, as are "collectible dolls"—the kind parents won't let their kids play with.


A pet for the Cabbage Patch Kids.

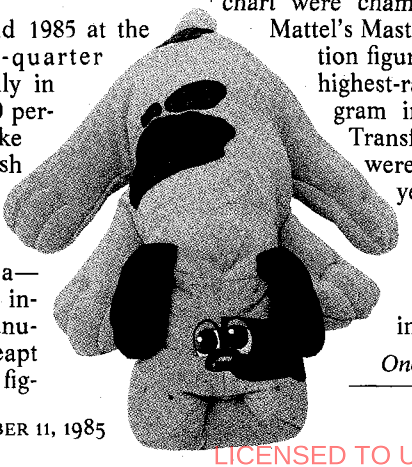
Welcome to toyland 1985 at the start of the fourth-quarter frenzy—when, typically in recent years, about 70 percent of all toy sales take place. This year's rush should rival last year's, and—according to the Toy Manufacturers of America—last year's was the industry's best ever: Manufacturers' receipts leapt 52 percent over 1983 figures, from $5.3 billion to $8.1 billion, and retail sales rose 20 percent, from $10 billion to $12 billion. When the books close this December, the TMA expects sales will be up 10 to 12 percent. But in other ways, this year will be different from last. For one thing, it won't be as frantic. For another, it won't be centered on a few blockbusters. And finally, it will mark a return to tradition.


A Transformers Dinobot.

"Four to five years ago, video games and electronics came on the scene and everyone predicted the demise of board games," says Tony DeMasi, editor of *Giftware News*. "What's happened is that the best of the electronics have become staples, and the rest have virtually evaporated." Video games chalked up $2.9 billion in sales in 1982 and $2.1 billion in 1983, but under $1 billion last year. "And in 1985," says DeMasi, "the postmortem year for electronics, board games are very much in again."

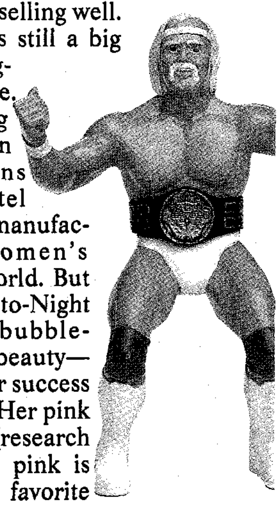
Other "classics" never went away. Soap bubbles are being blown as much as ever, rubber balls are being bounced, jump ropes jumped, Hula-Hoops whirled, pinwheels spun, and Slinkys slinked. Last year, the toy industry produced over 150 million cars—nineteen times the number of real automobiles sold by domestic dealers in 1984.

Of course, in toyspeak, a return to tradition does not necessarily mean a return to rag dolls. What it does mean is that a lot of last year's favorites will be big again this year. "After a couple of years of one-year hits, it looks like we're going back to longer life spans—maybe a couple of years," says Rick Anguilla, editor of *Toy & Hobby World*. Four of the top five sellers on the magazine's November chart were champions last Christmas: Mattel's Masters of the Universe action figures (which inspired the highest-rated children's TV program in America), Hasbro's Transformers robots (which were the No. 1 toy last year) and its aging G.I. Joe (which has lost several inches and gained a new supporting cast of characters in order to stay atop the charts), and Coleco's Cabbage Patch Kids and their accessories. No. 8 on the list is also a holdover from last year: Hasbro's My Little Pony dolls.


One of the Pound Puppies.

What's new this year and already making waves? Pound Puppies by Tonka Toys, sad-looking stuffed pooches, each one slightly different, like the Cabbage Patch contingent; the MASK action figures from Kenner, which have been likened to interplanetary G.I. Joes; the Voltron robot, which can be transformed into a variety of objects with a few twists of its plastic arms and legs; and LJN Toys' WWF Wrestling Superstars, a group of action figures that look like Hulk Hogan and other real guys on the real mats. Equally lifelike but less macho is Hasbro's Real Baby.

At Toys "R" Us, which rings up 14 percent of all toy sales in the country, the Cabbage Patch Preemies, twins, pets, and visitors from foreign lands (complete with native costumes, passports, and travel bags) are selling well. At 26, Barbie is still a big draw—and a bigger clotheshorse. Indeed, selling over 20 million Barbie fashions annually, Mattel is the biggest manufacturer of "women's wear" in the world. But the new Day-to-Night Barbie is no bubble-head bathing beauty—she's dressed for success 24 hours a day. Her pink business suit (research has found that pink is still little girls' favorite color) reverses to a pink chiffon evening gown. And a portable case contains a tiny office (with a desktop computer) that flips over to a bedroom. Its color scheme? You guessed it.


Wrestling Superstar Hulk Hogan.

In a plethora of plush, bears are still the best-seller, though they're being pushed out of the cage by monkeys, elephants, cats, Opus the Penguin, and even cows. "I'm hearing that cows are doing very well," says DeMasi, "that the black-and-white ones are pulling the cart." A jungle of stuffed animals now comes com-

Photographs by Donal Holway (toys courtesy of Youth At Play).

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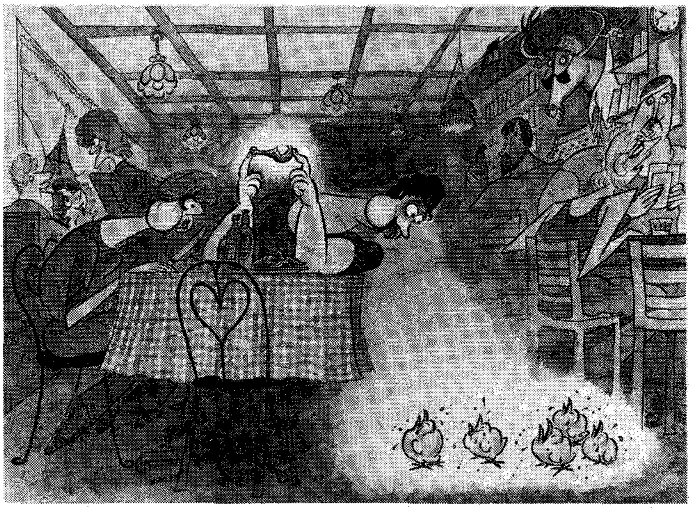


You aren't just what you eat. You're where you eat.

The best new restaurant of the year is in Boston.
The best pizza is served in a suburb of Providence.
The best Southern bars are in Louisville and Nashville.
And the best source of such information is the November Esquire, which includes an 82-page guide to enlightened self-indulgence aptly named "Cheers!"
All this fits the profile (and appetites) of the Esquire reader: an upscale, affluent type who eats, drinks, travels and, yes, reads ads just as you do.

Esquire

The Monthly Celebration Of Man At His Best.

plete with a cause: If you request it, for example, Mattel will donate $1 to the national Humane Society when you buy a Snuggles the Seal.

And those bears are going beyond soft and cuddly these days. Indeed, they're going high-tech. There's A.G. Bear, a teddy that analyzes sounds with a microchip lodged in its belly and either purrs or growls in response to children's voices, and Teddy Ruxpin, a bruin that blinks, moves its nose and mouth, and spins tales and sings songs with the help of a cassette player hidden in its back. (The former bear was created by Nolan Bushnell, founder of Atari, the latter by Donald Kingsborough, a former Atari president.) And Select Merchandise is bringing out an animated Gabby Bear.

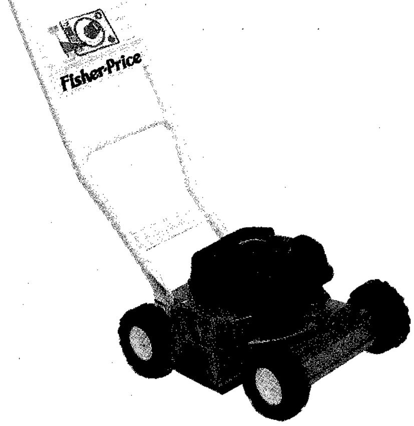
Part of a growing trend toward unisex toys, the animated bears appeal to both boys and girls. Hasbro's My Buddy, a big, soft, huggable kid with a cap and outstretched arms—perhaps the first doll designed for preschool boys—"was looked upon with some skepticism in the trade, but it has done quite well," says Anguilla. So has She-Ra, Princess of Power, the sister of He-Man from Masters of the Universe and the first action figure specifically designed to appeal to girls. (Mattel estimates that between 10 and 15 percent of the male action dolls purchased are for girls.)

Bikes and skateboards are hot again, perhaps because of all the wheels in reels. Bicycling is the focal point of a recently released film called *American Flyers; Pee-wee's Big Adventure* stars comedian Pee-wee Herman and his bike; and *E.T.*, with its memorable flying-bicycles scene, was recently rereleased. And then there's *Back to the Future,* the top grosser of the summer releases, in which the hero rides a skateboard to school and, later, flees from bullies by grabbing a kid's soapbox wagon, breaking off the box, and hightailing it on his newly created skateboard in a razzle-dazzle chase scene.

Actually, all those films and TV cartoons aimed at younger audiences are part of the new kid-vid phenomenon. When adults want to watch a prerecorded videocassette, they usually rent it. But more and more parents are now waltzing into toy stores and, for $7.99 or so, *buying* wholesome entertainment for their children. Just as kids love hearing the same bedtime story over and over again they're happy watching reruns of the same video.

Trivial Pursuit, which broke industry records last year, may be a shadow of its former self, but a healthy shadow nonetheless: Manufacturer Selchow & Righter expects to sell another 10 million editions this year. (Last year, the company sold 22 million games.) That projection includes all the special-edition clones such as RPM (which focuses on music trivia) and Baby Boomer (with—what else?—questions on the fifties and sixties). Then there are the takeoffs, like A Question of Scruples, a game of 245 moral dilemmas in which the object is to guess how the other players would react to them. Monopoly, half a century old this year, is selling better than ever (but is there anyone who doesn't already own a set?). Safety is much on parents' minds these days, and three games designed to teach children some guidelines—Don't Talk to Strangers, Strangers and Dangers, and Safely Home—have sprung up. And All My Children, Wheel of Fortune, and Dr. Ruth's Game of Good Sex are all moving briskly.

That's no surprise, for all three are pegged to TV personalities or shows, and TV exposure does seem to sell toys. Six of the top ten on *Toy & Hobby World's* chart are connected with regularly scheduled shows, and many other toy characters make guest appearances or appear on specials. Over 30 shows are now being produced by toy companies—shows that independent stations use to fill their afternoon and Saturday-morning slots. And, of course, what would those slots be without the toys-for-tots advertising—to the tune of more than $250 million every year? In 1984, Hasbro alone spent $71 million, or about 9 percent of its sales, on advertising, and Mattel shelled out $140 million, or 15 percent of sales—enormous percentages.



Fisher-Price's Bubble Mower.

But then, the upside potential is rich—and getting richer all the time. "Before T.P. [toyspeak for Trivial Pursuit]," says Anguilla, "$9.99 was the cutoff price for a board game. Video games prepared people to pay higher prices for toys, and Cabbage Patch and T.P. rode that wave. Today, the average family spends $175 a year on toys. Even accounting for inflation, the average family wouldn't have spent half that a decade ago."

Perhaps that's why all the booths for out-of-town exhibitors—445 at the Sheraton Centre and 117 at the Marriott Marquis—at the 1986 Toy Fair, to be held February 10 through 19, were booked by September. ■

There are several great American monuments. This is the one that sings.

Fifty years ago, a young dancer by the name of Ella Fitzgerald decided to take up singing instead.

Since then, millions have measured their lives by Ella songs. There are Ella songs that call to mind an old love affair, a tragedy, a betrayal–an Ella song for almost every rite of passage in almost every American life.

The November Esquire contains our own Ella song. It is dedicated to an audience of well-educated readers who will not settle for second best and will not be asked to–not by Ms. Fitzgerald and not by us.

Esquire

The Monthly Celebration Of Man At His Best.

The Bottom Line/Dan Dorfman

FUNNY-COINCIDENCE DEPARTMENT

Signs of Insider Trading

A LOT OF INVESTORS GRIPE THAT THE stock market is stacked against them. Based on some evidence, that certainly seems to be the case.

Here are two examples of apparent insider trading—an illegal stock-market practice that is running wild.

On Monday, October 21, R. H. Macy & Company announced that its senior management would make a leveraged buy-out of the company at $70 a share. Many people thought the deal was a well-kept secret, since it hadn't made the Wall Street rumor mill. However, if you check the trading in Macy's stock before the deal was announced, it's clear something was up. From October 10 to October 18, a Friday, the price of Macy's shares jumped from 41 to 47⅛—almost 15 percent—on sharply rising volume. And this was in the aftermath of sloppy earnings performances in three of the company's past four quarters. Apparently, a remarkable number of people who bought Macy's stock were either very smart, very lucky—or something else.

On September 25, trading shot up dramatically in shares of Pacific Lumber Company, a 116-year-old firm with vast timber holdings. Usually, this Big Board stock trades about 25,000 shares a day. But on that day, volume ballooned to over 100,000 shares as the stock fell ¼ to 29. The next day, trading was brisk again, as the stock—which rarely moves up or down more than a point in any given session—jumped $4 a share to 33. Hurricane Gloria closed the exchange the following day, a Friday, but on Monday, Maxxam Group, a New York partnership dealing in corporate takeovers, announced a $36-a-share bid to buy Pacific Lumber. Maxxam later raised its bid to $38.50, then to $40 a share, and Pacific Lumber agreed to the deal. Again, lots of "smart," "lucky" buyers with great timing came away with big profits.

Of course, smarts and luck don't begin to tell the whole story. What's really going on is one of the worst outbreaks of leaks on corporate takeovers and leveraged buy-outs. People with inside information aren't supposed to be buying stock—but they are, and in droves.

A look at twelve of the twenty biggest deals of 1985 (either takeovers or leveraged buy-outs) shows a consistent pattern of rising stock prices before the transactions are announced (chart). Granted, not everyone who plays a takeover has inside information. Some people simply like the company's prospects. In other cases, the takeover talk gets out in the open, and people take a flier. And some investors buy because of the "tape action"—a trading pattern indicating that someone may be accumulating the stock.

EXHIBIT ONE: A SUSPICIOUS PATTERN

Stock Prices in Twelve Major Takeovers

Company	One month before offer	One day before offer	Offer price	Gain in one month
ABC	66	105⅞	121	83%
American Natural Resources	42¼	53¾	65	54%
Beatrice Companies	33¼	44⅜	47	41%
General Foods	77⅛	101½	120	56%
Houston Natural Gas	46⅝	58⅝	70	50%
R. H. Macy	44	47⅛	70	59%
MGM/UA Entertainment	15¼	22⅝	29	90%
Nabisco	59½	71⅜	85	43%
Pacific Lumber	28⅞	33	40	39%
Richardson-Vicks	38½	46⅛	69	79%
G. D. Searle	53	63¾	65	23%
Stauffer Chemical	18⅜	27	28	52%
Average gain:				55.7%

SOURCES: Glen Parker, the Institute for Econometric Research, Fort Lauderdale, Florida; Valerie Tyler, W. T. Grimm Company, Chicago, Illinois.

But the run-up in stock prices before the public disclosure in just about every big deal is virtually indisputable evidence that a lot of people are capitalizing on inside information. Some are doing it repeatedly.

This pattern of run-ups "undermines public confidence in the securities markets," says Ken Miller, head of mergers and acquisitions at Merrill Lynch Capital Markets, a division of Merrill Lynch. "It makes the small investor think twice about the market, because he doesn't feel he's getting a fair shake." The Securities and Exchange Commission is supposed to crack down on insider trades, but whatever the SEC is doing doesn't seem to be working, says Miller.

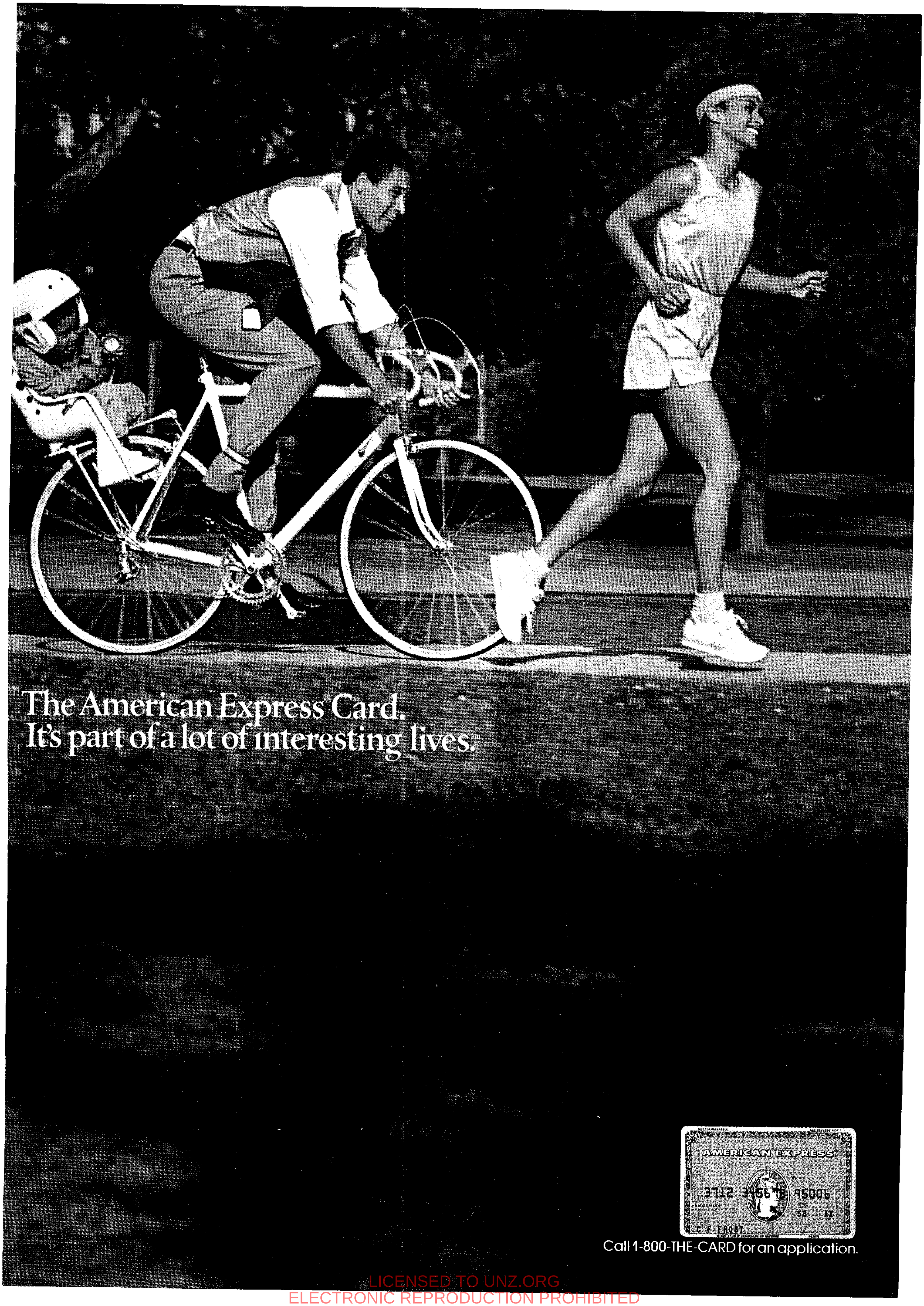
As a result, insider trading is likely to continue because the payoff is just so good. Takeovers are still hot business, with huge bucks being made on the deals. In the first nine months of this year, for example, there were 2,277 mergers, acquisitions, and leveraged buy-outs totaling $83.2 billion. Anyone who had an inside track on any of those deals had an opportunity to make a bundle.

An illegal, inside trade occurs when someone knowingly trades on material, non-public information (such as plans for a merger, good or bad earnings, or a new-product announcement). Under federal securities laws, the maximum criminal penalty for such a violation is $10,000, a five-year prison term, or both. Cases are generally developed by the SEC and, if prosecuted, are handled by the Justice Department. In an SEC civil case, violators can be forced to repay the profit and, in addition, be fined three times their gain. Most people accused of the violation by the SEC walk away by agreeing to a "consent decree." That is, they neither confirm nor deny that they have broken the law, but they promise never to engage in insider trading.

Judging from the evidence, the law is not much of a deterrent. I've focused on twelve of the twenty biggest deals this year. Trading patterns in the other eight were difficult to track but also show a pattern of stock-price increases before the deals were announced.

Let's look at a few of these twelve deals. Over the course of a month, Nabisco Brands ran up from 59½ to 71⅜ before R. J. Reynolds Industries made a bid for the company at 85. Beatrice Companies shot up from 33¼ to 44⅜ before Kohlberg Kravis Roberts & Company proposed a leveraged-buy-out offer, first at 45, then at a sweetened price of 47. MGM/UA Entertainment rose from 15¼ to 22⅝ before an offer of 29 from Turner Broadcasting. And Houston Natural Gas went from 46⅝ to 58⅝ before InterNorth made an offer at 70.

The Philip Morris takeover of General Foods, at $120 a share, was widely regarded as this year's most flagrant example of insider trading (the SEC is now investigating). Though rumors of a Philip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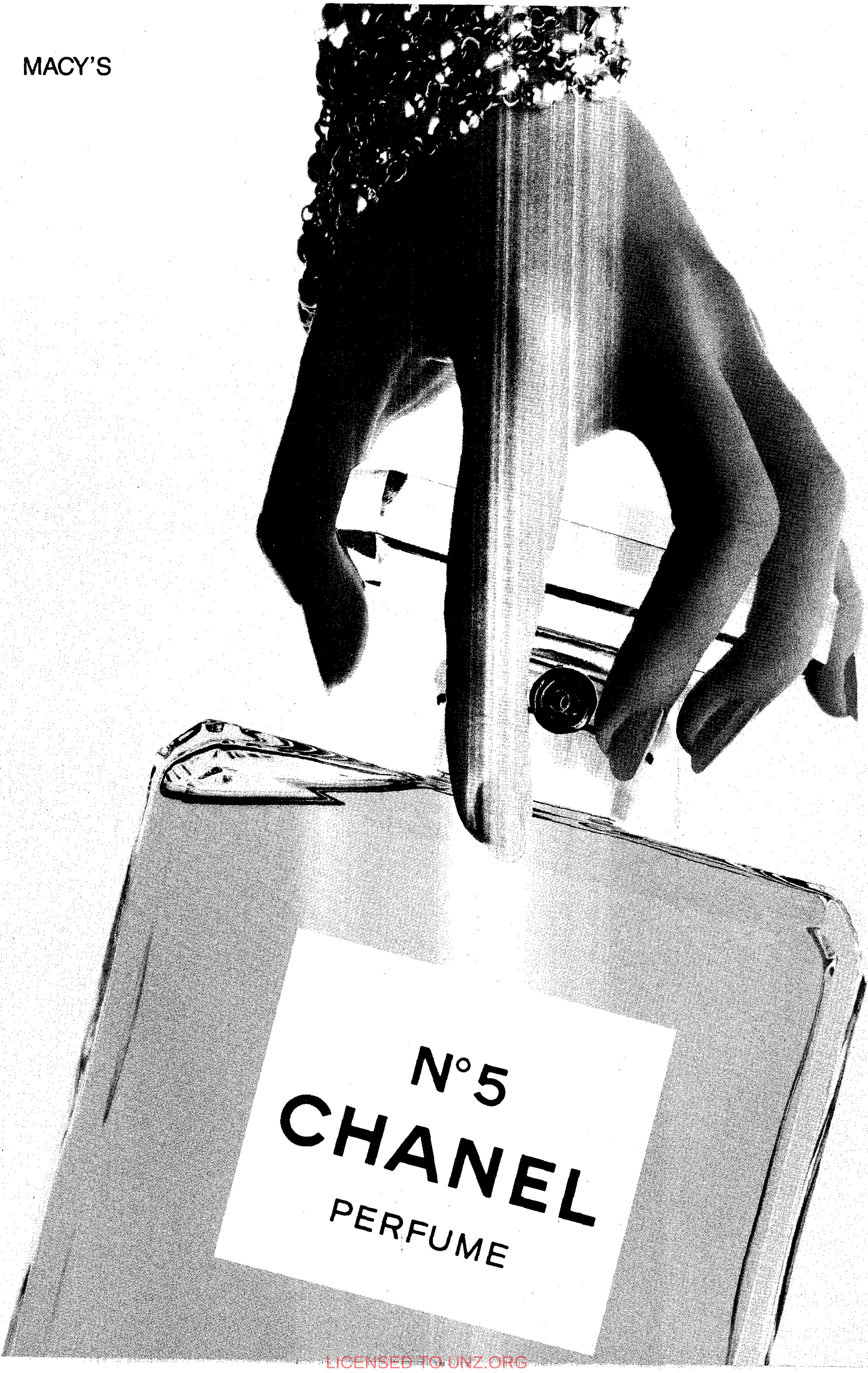
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Morris takeover were widespread, there was never any confirmation. Yet, in the month preceding the Philip Morris offer, General Foods stock ran up from 77⅛ to 101½. That means investors bid the stock up nearly 32 percent in that period—a big gamble unless you know something.

The average gain in price for the twelve deals in the month before the announcement—that is, not including the offering price—was 29 percent. If you factor in the offer, the early buyers of the stocks averaged a gain of almost 56 percent.

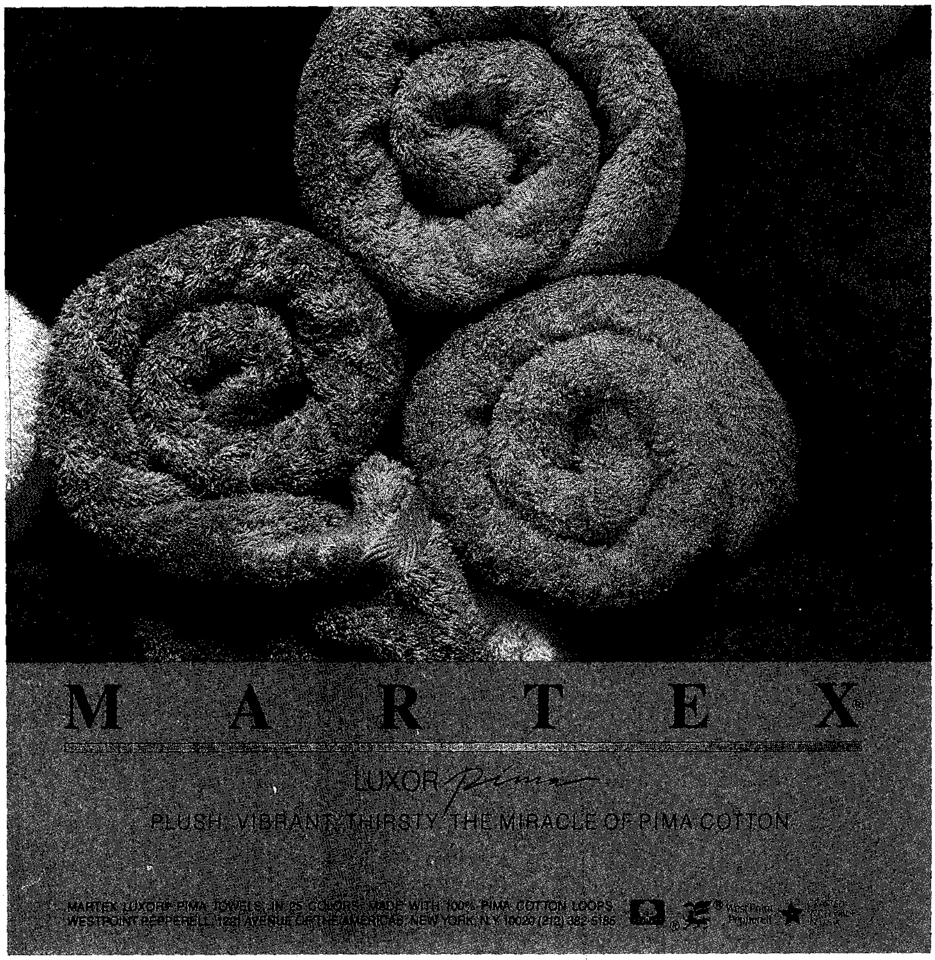
So where's the SEC? A biting denunciation of the commission's activities in the area of insider trading comes from Glen Parker, the Fort Lauderdale–based publisher of five investment newsletters. "The SEC keeps issuing all those pronouncements about how it's cracking down on insider trading, but it's not doing a darn thing," says Parker. "They're either inept, understaffed, or cracking down on insider trading is not a high priority."

Gary Lynch, head of the SEC's Division of Enforcement, takes strong issue with the agency's critics. Insider trading "is a very relevant issue with us," he tells me. Lynch says the commission has at least 35 active insider-trading investigations in its Washington office, where the bulk of the insider-trading cases are handled. He points out that in the government's fiscal year that ended September 30, the SEC brought twenty actions on insider trading, up from thirteen the previous fiscal year. "It's more of a concern now, and we're going after the problem with renewed vigor," he says. He also tells me the agency is working more closely with the Justice Department and various U.S. Attorney offices in seeking increased criminal prosecutions.

Clearly, though, 35 active insider-trading cases don't amount to much in the face of thousands of mergers. A lot of the bad guys are getting away. As one successful Wall Street trader who has caught one takeover target after another says, "The SEC, in effect, has given us a license to steal. So we steal."

More on CBS

A PROMINENT PUBLISHING FIGURE TELLS me he was approached by a prestigious law firm last week about anteing up $10-million to participate in a takeover of CBS. The law firm didn't spell out the details, but the publishing figure was told that some CBS assets would be sold off, possibly as part of the transaction. Those pushing the deal were understood to be friendly to Laurence Tisch of Loews Corporation (which plans to buy 25 percent of CBS) and to CBS founder William Paley. Fisher Brothers Management, a New York real-estate firm, was said to be involved; partner Kenneth Fisher declined comment. ■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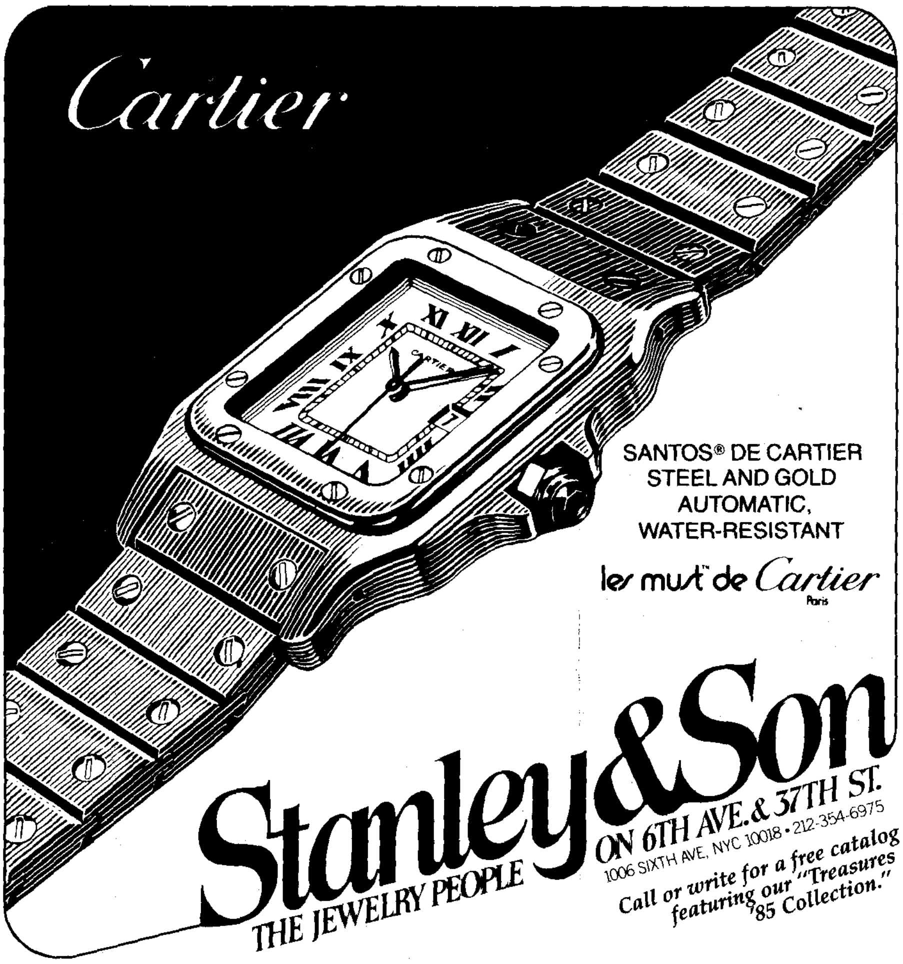
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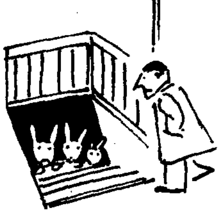


UPPER WEST

Insider Information

ON A RECENT FRIDAY NIGHT, an Upper West Sider was striding up Columbus Avenue, heading home with his take-out Chinese dinner, when he was stopped by two women who seemed lost.

"Excuse me," one of the women asked the West Side man, "do you know where a restaurant called Lucy's is?"

"It's just up the street," said the West Sider. "You can't miss it. It's the place with all the yuppies lined up outside waiting to get in."

"Do you know where Amsterdam's is?" asked the second woman, who was dressed like Madonna. "We hear that's 'in,' too."

The West Sider explained how to get there from Lucy's.

Noticing the man's frown, one of the women asked, "Isn't it any good?"

"Oh, it's fine," he said quickly. "It's a lot like Lucy's—the same people but different food."

Realizing the man knew the area well, the women decided to press their luck.

"Could you tell us about another restaurant?" the first woman asked, pulling a list from her handbag. "We think it's called Ernie's."

The West Sider, whose mu-shu pork was by this time getting cold, started to edge away. "Look," he said. "It's *all* the same people but different food."

DANIEL SHAW

PRICES

HERE'S WHAT SOME THINGS cost around town these days:

☐ Oversize natural Russian-sable coat at Goldin-Feldman (345 Seventh Avenue), $45,000.

☐ Shocking-pink fake-fur duffel coat at Bloomingdale's, $250.

☐ *Faux*-leopard jacket at OMO Norma Kamali (11 West 56th Street), $650.

☐ Dyed-blue-mink T-shirt at Bergdorf Goodman, $3,950.

☐ Eve Stillman fox-trimmed wool robe at the Fur Vault (581 Fifth Avenue), $399.

BRIEF LIVES

THE CHU DYNASTY

"I'll take care of you."

SINCE IT OPENED last year, Fu's, on Second Avenue near 73rd Street, has become the hot new Chinese restaurant. Part of its success is due to the food, but most of it is due to the presence of Gloria Chu, who wears Adolfo suits and rules the staff with what amounts to a mink-trimmed whip.

Chu has been likened to the fabled Pearl, but regular customers know her as a schmoozy, joking, pushy, protective Jewish mother. Proof: Chu sometimes urges customers to "enjoy the meal" in Yiddish, which she learned from her idol, the late Jennie Grossinger.

Chu gushes over all her guests (including a couple she remembers from her restaurant, Chu Dynasty, in Springfield, New Jersey). But she keeps enough energy in reserve to make the celebrated feel especially coddled. When Zubin Mehta phones to say he's hungry after the concert, but he'll settle for takeout if it's too late, she says, "Zubin, you work so hard, so why eat warmed-over food? I'll stay open for you." She's teaching talk-show host Joan Hamburg's daughter how to make egg rolls. If a regular customer doesn't show for weeks, Chu phones or writes a note: "I miss you. If you're sick, I'll send flowers. If my staff offended you, tell me and I'll correct it."

One such absentee was William R. Chaney, Tiffany's chairman—he couldn't get a reservation. "From now on, I'll take care of you," said Chu. Says Chaney, "I was grateful she phoned." Once, she suspected that an order of crispy sea bass had arrived soggy at a customer's door (the travel time seemed too long), so she had the delivery boy find the receipt in the garbage, then telephoned the customer and invited him to dinner at Fu's. Now he's a regular. "Once, he brought that lovely Miss Alice Tully," says a beaming Chu, who helped open the HSF restaurant in Bridgehampton and consulted at other restaurants before she got the call from Fu's owner, Michael Leung.

Sometimes the superchic Chu gets tough. When the cries of Robert and Lucinda Morgenthau's baby annoyed people at a nearby table, she moved the Morgenthau party of eleven (which included a British M.P.) to a new table. "Please try to make the baby comfortable," she said firmly, sending over ice cream.

Born in upstate New York and raised in Canton, China, Chu holds weekly training sessions for her immigrant waiters. "I tell them the most important words are 'please,' 'thank you,' 'may I,' 'sir,' and 'madam.' How else would they know?" Chu says. "A man doesn't know about a woman's labor pains unless he's been told."

BARBARA COSTIKYAN

Photograph by Maria Robledo. Illustrations: top, Guy Billout; left, Culver Pictur

SCREEN GEMS

LANZMANN MEETS HIS AUDIENCE

On Marathon Sunday, I made my way down Broadway to the Cinema Studio, where the second half of *Shoah,* the nine-and-a-half-hour documentary about the Holocaust, was scheduled to begin in about 90 minutes. This was the first time the second half was to be shown; I was curious to see if many people (presumably those who had seen the first half) would show up. Then, opposite the theater, I caught sight of Claude Lanzmann, the director of the film; Lanzmann seemed surprised and pleased by the modest buzz of activity at the theater's entrance.

Lanzmann and I went and had a cup of coffee, then moved around the corner, where the line, now much, much longer, had snaked. Suddenly, people began to recognize Lanzmann, who appears throughout the movie. Hesitatingly at first, then more surely, almost joyously, they surged across the street in twos and threes, and greeted him in English, French, German, Yiddish. A few of the older ones were survivors of concentration camps; trembling with emotion, they thanked Lanzmann for the film. Several others were children of survivors. "My father has never been able to talk to me about this," said one young man. "Now I understand things about him that have kept us apart." There were others, too—film buffs, scholars with projects of their own they wanted to discuss.

Cinema Studio
CLAUDE LANZMANN'S "SHOAH"
"YOU MUST SEE IT" + DENBY, NY MAG.
"AN EXTRAORDINARY ACCOMPLISHMENT"+CAN

Lanzmann on the West Side.

The American reaction to *Shoah* was something that had particularly worried Lanzmann. In the eleven years he worked on the film, he had never succeeded in raising any production funds from organizations or wealthy individuals here. "Not one penny of American money is in this movie," he said, with a twinge of anger. But as people continued to leave the line to pump his hand and hug him, Lanzmann said, "The reaction to the movie is much more emotional, much more open, here than in Paris."

The film will soon be shown in theaters and on state-run television in France, in Germany, and, amazingly, in Poland, where, despite a very tough portrayal of the Poles, it was approved, Lanzmann says, by General Jaruzelski himself. In fact, *Shoah* has become something of an event in European history—part of an attempt by a few of the nations that caused the catastrophe to confront it and acknowledge a measure of responsibility.

Lanzmann would like to make additional films from the remaining 340 hours of footage if he can find the strength—and the money. And me, I wondered on that beautiful Marathon Sunday if there weren't a foundation or a few wealthy individuals who would find this staggering film as worthy of support as another library, another lab, or another patients' lounge at a hospital.

David Denby

RADICAL THINKING

Bodies as Billboards

One unsolved, and not inconsequential, puzzle of American capitalism is the habit some people have of advertising names, messages, and products on their clothes—but doing it free of charge *and* paying for the clothes as well. Although the promotion of alligators and other forms of animal life over the human heart appears to be ebbing, the printed T-shirt, which offers the entire chest as a billboard, remains as popular as ever. Consequently, I have undertaken some sociological research into the printed-T-shirt culture, using Upper West Side jogging areas as my study sites.

ADVERTISEMENTS

I can already report some unexpected results. Men, who wear printed T-shirts far less frequently than women, mostly advertise a college, a marathon, or some other athletic—and nonprofit—venture. Women wear such T-shirts, too, but theirs sometimes carry political messages—for feminist and environmental causes particularly (not surprising, since many polls show women to be more liberal than men).

Women joggers seem readier to support private enterprise. The most memorable shirt in this category, worn by a buxom young Asian runner, read BAGELS PLUS. Men rarely hawk products, though I did spot two in Superman shirts.

My most fascinating finding so far has Freudian overtones: the significant number of women whose T-shirts sell liquid refreshment—even milk. But since jogging remains a mostly yuppie sport, the beverage promoted most is, as one might expect, Perrier.

Herbert J. Gans

otograph by Dana Fineman/Sygma. Illustration by Brian Cronin.

LONDON LETTER

Love From Liverpool

The movie opening in London this week to great anticipation is a little movie set in Liverpool and made for £420,000 (about $588,000). It's *Letter to Brezhnev*, the story of an unemployed Liverpool girl who falls in love with a Russian sailor on shore leave.

Letter to Brezhnev—a hit at the Cannes and Venice film festivals—is acted almost entirely by young unknowns and was written by Frank Clarke and directed by Chris Bernard, both new to film.

"This movie does what punk did for the music business. We hope it can be an example to people to go out and make movies for themselves," says its Liverpudlian star, Margi Clarke, sister of the screenwriter. Says Frank Clarke, "I hope it will make poor people realize that they can have a voice. It might be difficult to raise the money to make a movie, but it can't be any more difficult than being unemployed in Liverpool."

At the moment, Circle Releasing, the American firm that will distribute the movie in the U.S. in January, is trying to persuade Clarke to change the movie's title. Says Clarke, "They say Americans will be put off by it. That's an insult to the intelligence of Americans. Anyway, English television is always carrying American series without changing their titles, so why should we change ours for them?"

Clarke has made one concession to America. Some of the more obscure Liverpudlian idioms have been simplified and dubbed. "There's no point in them watching it if they're not going to understand it, is there?" Craig Brown

Rx

What? What?

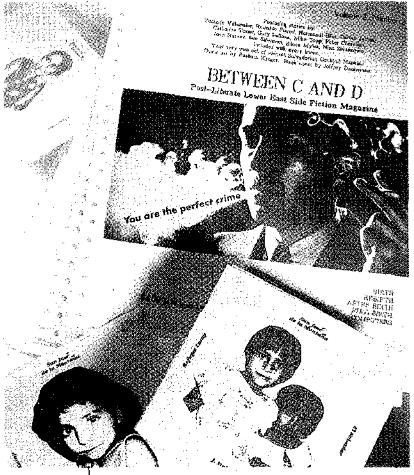
Despite the shriek of the subway and the all-too-present pounding of high-rise construction, New Yorkers' hearing probably isn't any worse on the whole than that of people who live in quieter places. Still, it's nice to be sure, and the Division of Audiology and Speech-Language Pathology of Johns Hopkins University School of Medicine in Baltimore offers a two-minute recorded hearing test to be taken by telephone. Call 301-955-3434 and follow the simple instructions.

Jennifer Seabury

LOWER EAST

CONNECTING THE DOTS

The idea for *Between C and D* came to writer Joel Rose in 1983 when his agent yelled at him for using a dot-matrix printer for his manuscripts. "But I loved the squareness of the print," says Rose. "And then I realized that I had a printing press in my house." He now has three (two on loan from Epson), and for the last week or so, they've been turning out copies—$4 each at bookstores—of the sixth issue of the fiction magazine he edits with French writer Catherine Texier.


BETWEEN C AND D
Post-Literate Lower East Side Fiction Magazine
You are the perfect crime

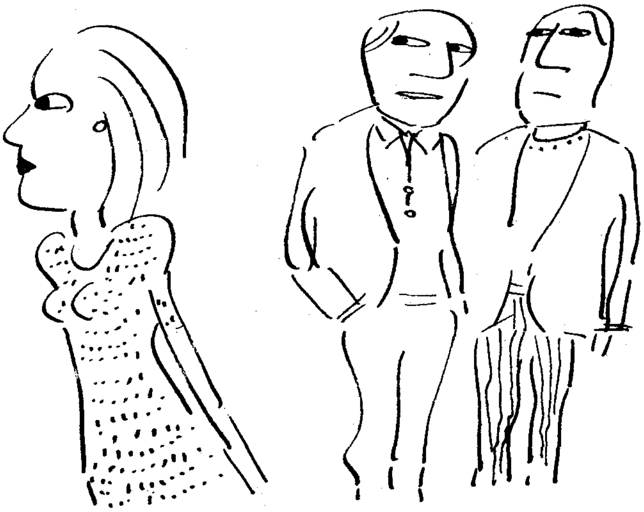
The latest issue.

Between C and D (the block where Texier and Rose live) is more cottage industry than high tech: Each cover is created by a local artist, photocopied, and glued by hand—a step up from the days when artist Rick Prol came in and actually *drew* every one. And each issue is packed in a plastic envelope and stuffed with a "surprise" (this time it's a set of "elegant Salvadorian cocktail napkins"). A pressrun of 600—each copy takes 50 minutes to print—costs only $800.

Rose and Texier don't want to limit *Between C and D*'s contents to the neighborhood—or to one genre of writing. This issue includes writers as diverse as Yolande Villemaire, a Quebec short-story writer; Reinaldo Povod, a Nuyorican writer; and experimentalist Gary Indiana.

Amy Virshup

PEN & PENCIL



"She says she wants to live the life of the mind. But she wants to live it on Fifth Avenue."

Anthony Haden-Guest

TRUE TALES

Pardon Our Dust

I recently took out-of-town relatives to the Observation Deck of the World Trade Center. It was a murky, overcast day, making it difficult to identify landmarks through the windows surrounding the deck.

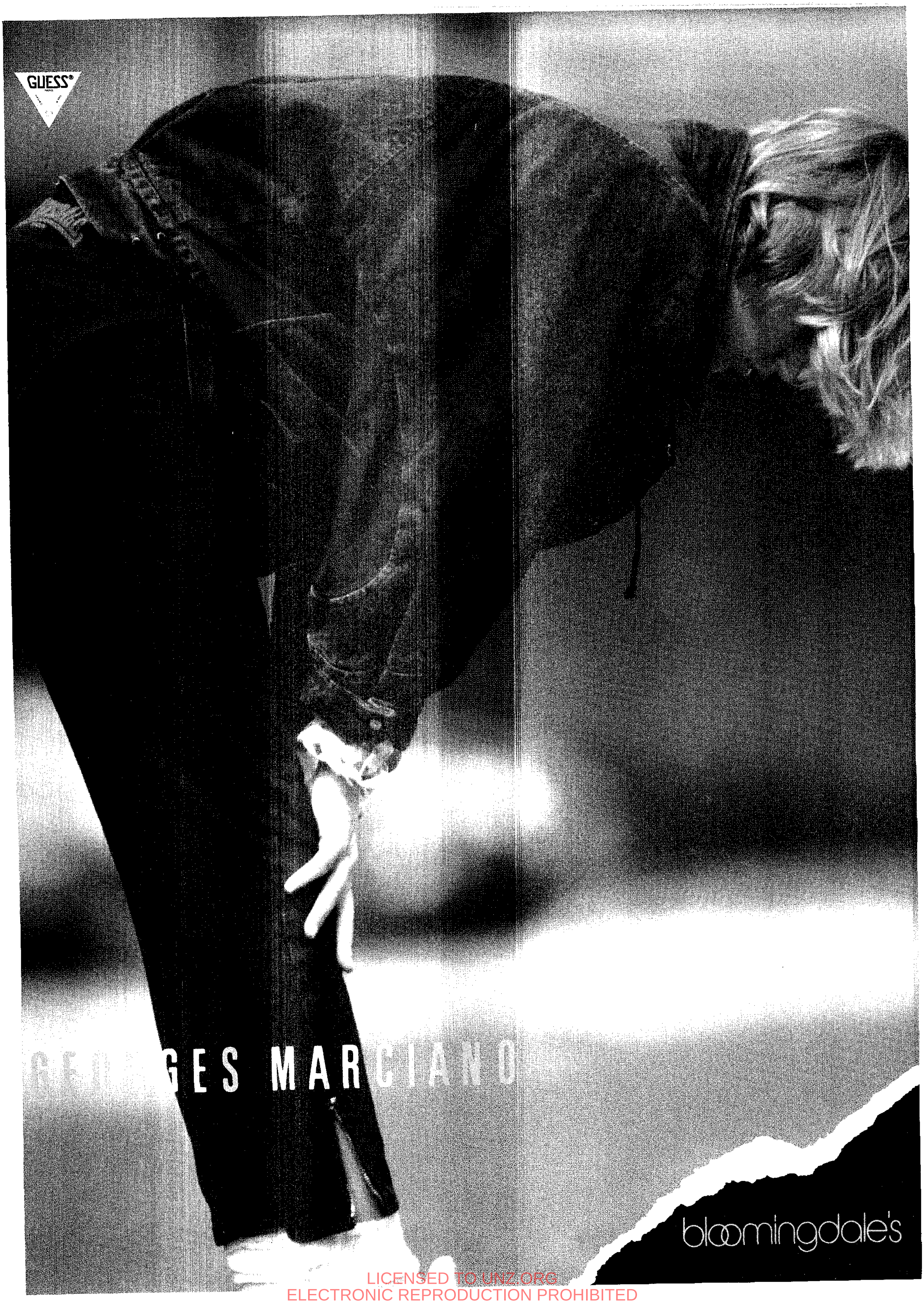
Suddenly, a tourist standing near me announced to no one in particular, in an accent I presumed to be Texan, "Just look at all that pollution. You couldn't pay me enough money to work in this city."

Feeling defensive, yet curious, I turned and asked him, "What kind of work do you do?"

"I'm a crop duster," he replied.

Romaine Horowitz

Photograph by William Guillen.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RUTH RECOMMENDS

BY RUTH GILBERT

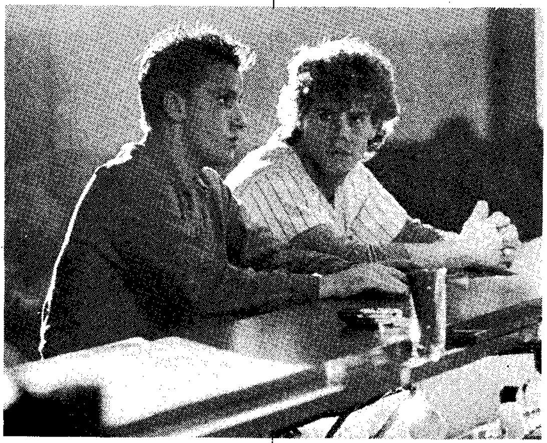
Documentary Film Week, at the Carnegie Hall Cinema November 7 through 13, is a celebration of famous films and their makers. Here's your chance to catch up on important visual records of our planet's history.

SUSANNAH MC CORKLE

Widely known for her unusual interpretation of songs and distinctive jazz/pop style, Susannah is appearing at Park Ten through November 9. Her sixth record is coming out in January.

'THAT WAS THEN . . . THIS IS NOW'

Emilio Estevez (left) and Craig Sheffer portray boys who grow up like brothers and try to survive a tough neighborhood. The film opens November 8 at Loews New York Twin.

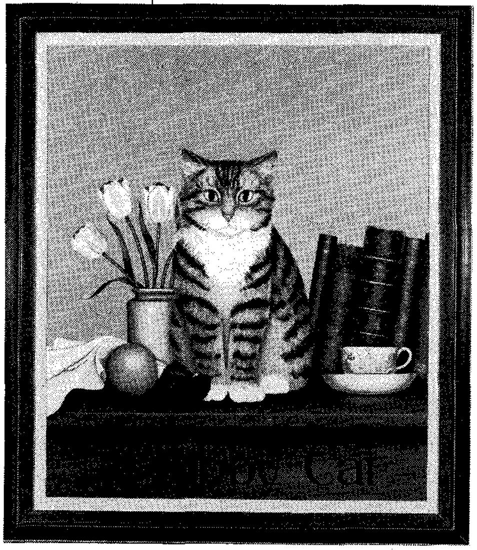


JEWISH REPERTORY THEATRE

Galt (Hair) *MacDermot has a new musical going,* The Special. *It's about a French Canadian family and an English-speaking Jewish family caught in a political crisis. Below are Patricia Ben Peterson and Adam Heller.*

'HERE COME THE CATS!'

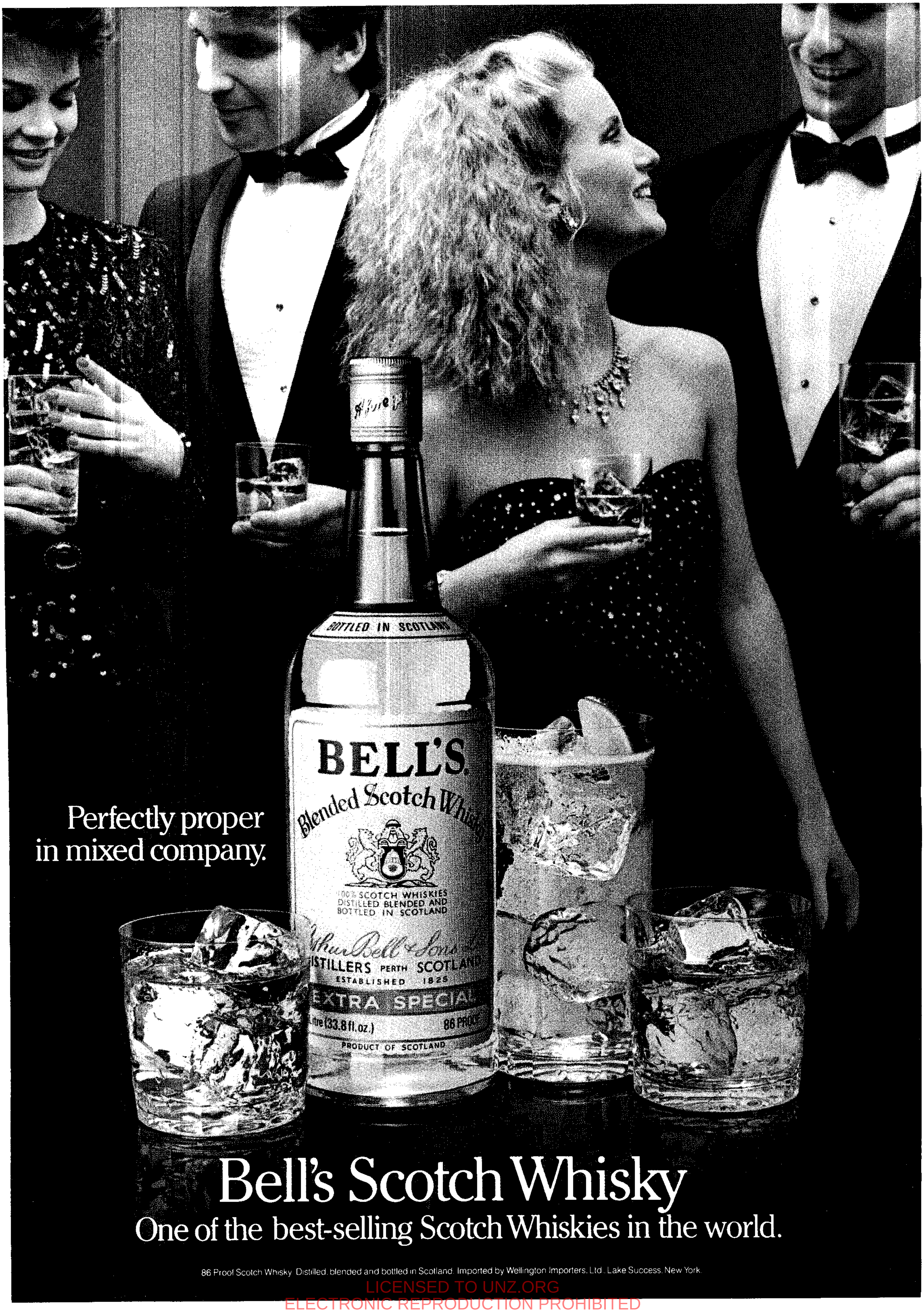
Cats dancing, leaping, and singing, city and country cats, are shown in all media at the Jay Johnson Gallery on Madison Avenue through November 22. Below is a particularly sweet one painted by Susan Powers.



BALLET HISPANICO

Two world premieres and one U.S. premiere are being presented by this youthful, gifted, and delightful company at the Joyce November 5 through 10. Below is Batucada Fantastica.

Photographs: top right, Adam Newman; bottom left, Kenn Duncan; bottom right, Susan Powers.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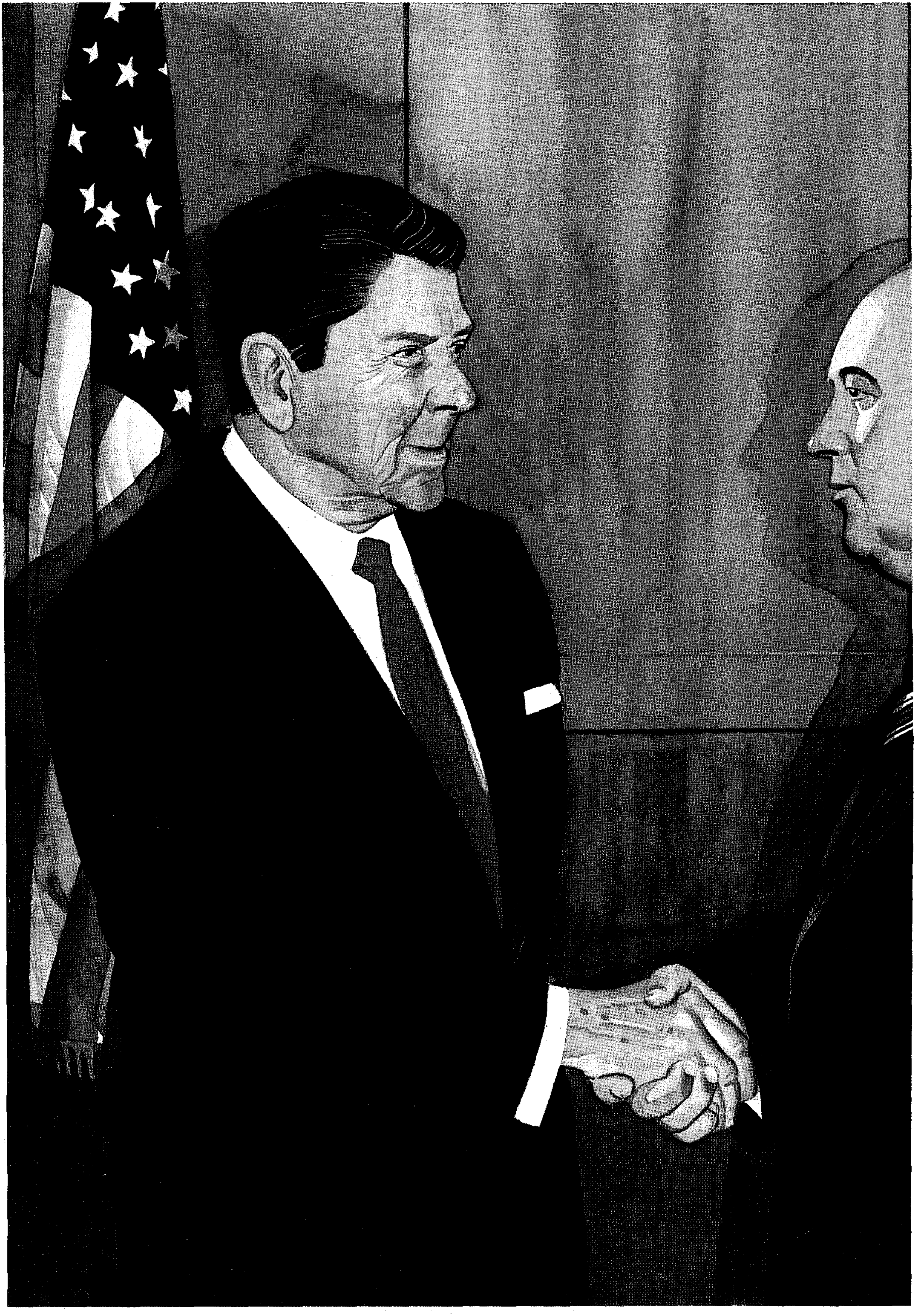
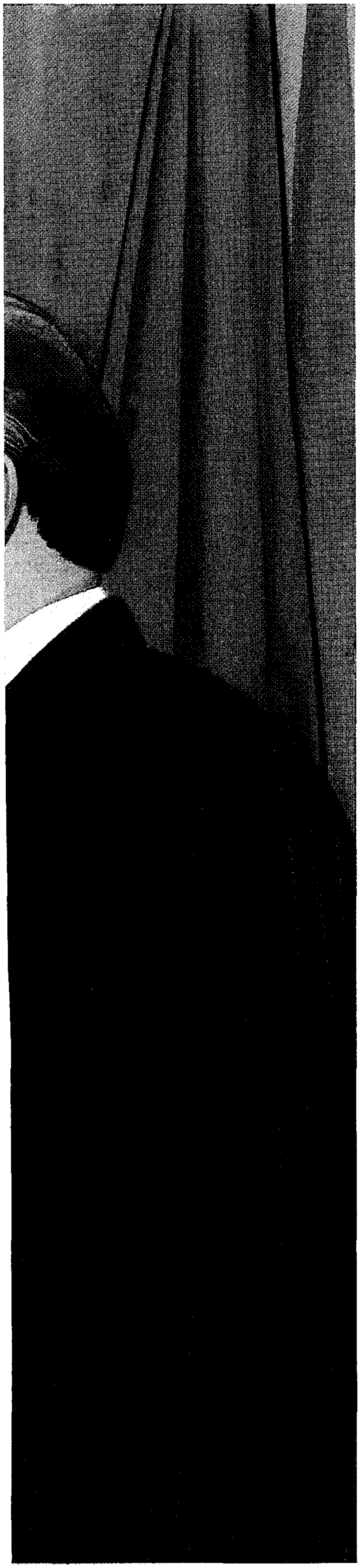


ILLUSTRATION BY JULIAN ALLEN



SCOPING THE SUMMIT

SOMETIME ON THE MORNING OF NOVEMBER 19 (THE time isn't settled) and somewhere in Geneva (at either the Russian mission or a Swiss house called Fleur D'Eau), the leaders of the United States and the Soviet Union will sit at the first summit since 1979. For two days, the supercharged rhetoric will be stowed and Ronald Reagan and Mikhail Gorbachev, representing systems of life and politics antithetical at almost every juncture, will see if there's something they can agree on.

It's game time. The warm-ups are over, or will be after this week's visit to Moscow by Secretary of State George Shultz. The to-ing and fro-ing of the "new look" Soviet team of Gorbachev and Foreign Minister Eduard Shevardnadze has been fun to watch and even instructive. Volumes have been written about their "charm offensive" and the possibility that this time, finally, the Russians may be willing to slow the arms race and cool their manic drive to expand Communism—all standard speculation on the eve of a summit, when the world's hopes for peace fuel delusion.

The early signs will be telling. If the small working sessions are few, and the large, set-speech plenary meetings many, little progress is likely. Expectations have been high for months but are now on the wane. By the nineteenth, the world will probably be conditioned to a best-case scenario—an agreement simply to continue talking at the ministerial level around a framework developed in Geneva. If the final communiqué clarifies points of consensus as well as of contention; if the talks are characterized as extensive, earnest, and frank; if, in short, the closing statement resembles the 1972 Shanghai communiqué that presaged a thaw in Chinese-American relations,

By Michael Kramer

THE STAR WARS PLAN HAS STIMULATED THE FIRST REAL SOVIET ARMS-CONTROL RESPONSE IN YEARS.

then the summit will be deemed successful. At least in the United States. In Russia, the public has already been told to expect a grander outcome—so that anything less can be portrayed as a failure caused by American intransigence.

The construction of this setup—designed for internal Soviet consumption, but directed also at public opinion in Europe and America in order to weaken Washington's resolve and split the allied position—is the reason for Mikhail Gorbachev's recent visibility. Naturally, though, as a master propagandist, Gorbachev has steadfastly denied his intention: "We are not pursuing a Metternich-like policy of 'balance of forces,' of setting one state against another, knocking together blocs and counterblocs, creating 'axes' and 'triangles.' " As the Washington *Post* said, "You could almost see him rolling his eyes."

Gorbachev has actually been playing his European card ever since mid-1984—since before he assumed power. By now, the Europeans are used to his describing the continent as "our common home." But the big, pre-summit push has come only recently, the highlights being a long interview in *Time* and a trip to France, a nation Gorbachev chose to visit because it is one of only a few NATO allies that have questioned America's program for putting anti-missile weapons in space. The goal has been to present Gorbachev as a reasonable partner in the great power orbit, a man of insight and moderation who understands the horrors of war—a leader, to use Margaret Thatcher's phrase, with whom the West "can do business."

At every point, Gorbachev has offered himself not as an adversary, but as a critical observer: "There is little to be seen in the present turn of events in the world that is pleasant and not disquieting," he said on French television. No bombast there. Even more shrewdly, Gorbachev's suggestion of better contacts between the European Economic Community and the Soviet-bloc trade group, the CMEA, and his acknowledgment of the EEC as a "political entity," flattered Western Europeans by appealing to their dream of one day taking their destiny more into their own hands. Gorbachev told stories of the ordinary Russians "who put [me] into the position [I] hold today" and even appealed to "God on high" for peace, a startling declaration for the head of an atheistic empire.

IN A WORD, GORBACHEV SOUNDED LIKE RONALD REAgan—and when he was caught, he lied shamelessly. To a French interviewer concerned about Russia's Jews, Gorbachev said, "I would be glad to hear of Jews enjoying anywhere such political and other rights as they have in our country." (Despite this, the French perceive some movement in the matter of Andrei Sakharov. Since Gorbachev failed to raise the usual Soviet objection to Sakharov's release—that he knows too much about the Russian nuclear program—the French are now hopeful. And certainly, freedom for Sakharov, announced at, or after, the summit would be a low-risk way for Gorbachev to win Western sympathy.)

Even the fluff served Gorbachev's purpose. In Paris, he reminisced fondly about a 1966 visit to France, during which he and his wife spent "several weeks" driving 3,500 miles through "this beautiful country." The wife was even better. Defying the stereotype of Soviet women, Raisa Gorbachev, with her trim figure, chic haircut, and tasteful clothes, had *Le Figaro* gushing that she "seduced Parisians who fell in love with this pretty, smiling woman."

When it came time for business, Gorbachev offered to cut separate deals for weapons reductions with Britain and France, and he unilaterally declared a build-down in the Soviet missile force aimed at Europe. The Europeans, including the French, have held firm behind the allied stance that precludes side deals, but Gorbachev's moves will undoubtedly cause the Europeans to pressure Reagan to be more forthcoming than he might ordinarily be.

After a fall offensive in support of the president's tax-reform proposal, the American side has finally begun to prepare for Geneva. Reagan is watching films of Gorbachev to learn the Russian's style, and there's talk of a last-minute rehearsal in which Reagan will face a Gorbachev stand-in. Even Nancy Reagan is said to be ready. In contrast to Mrs. Gorbachev and her "look," Mrs. Reagan is determined to hit Geneva as an independent public figure devoted to her anti-drug campaign.

But the administration's serious positioning for the summit—an attempt to turn the focus to Soviet meddling in places like Afghanistan and Nicaragua, a maneuver urged by Richard Nixon in a recent issue of *Foreign Affairs*—has yet to be successful. In fact, it seems that Gorbachev has won the battle of the summit agenda. The world's concern is arms control—which is exactly what the United States doesn't want. Arms control is the only issue on which Washington would have to give up something, specifically Star Wars. On the others, it's the Russians who would have to yield. "The Soviets would never allow an Afghanistan summit," a Reagan administration official told *The New Republic*'s Fred Barnes. "But we have allowed them to have an SDI [Star Wars] summit. The only question has become what Ronald Reagan gives up to make a successful summit." "The president can't get any pluses out of [this]," says another Reagan adviser. "The best he can do is break even. . . . [And] with the summit focus on arms control, that won't be easy."

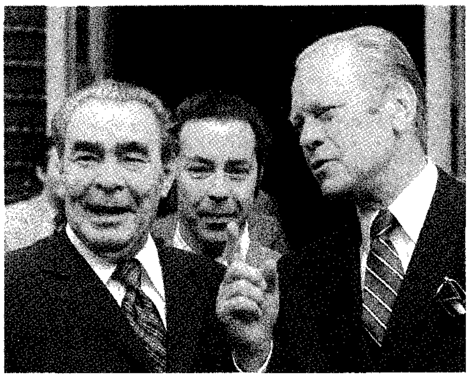
This may be so, but it is also true—and ironic, given his four years of Soviet-baiting—that Ronald Reagan is in a position to top Richard Nixon, Gerald Ford, and Jimmy Carter in making serious progress in Soviet-American relations. And the reason for this is Star Wars. If he is indeed seeking an agreement, Reagan has played the arms-control issue in brilliant bargaining fashion. By his seemingly implacable commitment to Star Wars, he has stimulated the first genuine Soviet response in years. By testing anti-satellite weapons, he has silenced right-wing critics who have said America is behind in this area, and by creating doubts about the proper interpretation of the Anti-Ballistic Missile (ABM) treaty, he has created the possibility for limits on testing through an agreement on the precise definition of terms in the ABM accord.

Ever since the president turned the idea for Star Wars into an actual program, the Soviets have been desperate to stop it. So desperate that they are now back at the Geneva arms talks—and are going to the summit—without any of their longstanding preconditions having been met: The alliance has posted the Pershing II missiles in Europe, and Washington has successfully insisted that arms talks consider the entire range of strategic and theater nuclear forces, not merely space weapons. In the face of Reagan's hard line, Moscow has swallowed hard and is now prepared to talk. What, then, is Gorbachev's objective in Geneva, what is Reagan's, and how will the arms-control battle unfold?

'COMRADES," SAID ANDREI GROMYKO WHEN HE nominated Mikhail Gorbachev to lead the Soviet Union, "this man has a friendly smile, but he also possesses iron teeth." To Westerners, Gromyko's description may have seemed peculiar. To Russians, the metaphor had a special ring. Two well-known Soviet fairy tales feature characters with iron teeth. In one, a Hansel and Gretel–type witch chomps her

Vienna, 1961

United States, 1973



Helsinki, 1975

Vienna, 1979

Reagan is in a position to top previous presidents in making serious progress in Soviet-American relations.

children; in another, a princess eats her parents. Clearly, Gromyko's Gorbachev is a tough cookie—as Gromyko knows firsthand.

Gorbachev's primary goal, the objective to which everything else, including the summit, is subordinated, is the consolidation of his power. Ever since Gromyko voiced his displeasure with the multipolar approach to foreign policy favored by the late Soviet leader Yuri Andropov (Gorbachev's mentor), Gromyko's days have been numbered. But Gromyko enjoys considerable stature in the Politburo, and pushing him aside altogether would have been a difficult and acrimonious task. Typically—Gorbachev has not risen to rule Russia at the age of 54 simply because he has a winning smile—Gorbachev handled the problem with finesse. By relinquishing his own right to the Soviet presidency, a largely ceremonial post that his predecessors nevertheless found useful to occupy, and by "promoting" Gromyko into the position, Gorbachev accomplished his purpose with a minimum of rumbling. And then, in another stroke, Gorbachev cemented his personal control over foreign policy by selecting Shevardnadze for the foreign ministry. Anyone else, and especially one of the numerous foreign-affairs experts trained by Gromyko, would have been less receptive to Gorbachev's wishes as long as Gromyko continued in a visible role. In effect, Gorbachev is now his own foreign minister.

Shevardnadze was a masterful choice for another reason. As a consistent champion of economic reform in the early Chernenko period, Shevardnadze should have no trouble subordinating foreign policy to economic change, which is exactly what Gorbachev wants.

TO THE CHAGRIN OF CONSERVATIVE CRITICS, THE Soviet economic system is *not* about to collapse. Shortages and long lines for food and consumer goods are common, but Russians have adjusted, and they can be expected to continue doing so for years. But the Soviet economy is far behind America's, and this is not the way it was supposed to be. By now, according to the 1961 plan, "public wealth" should have "gushed forth abundantly." Every Soviet family was supposed to have "all that a man could reasonably want." The GNP was to have increased fivefold, and production was supposed to be double that of the United States. In retrospect, the Soviet claims seem laughable. But back then, a lot of smart Americans were believers, too. "Taking the long perspective," wrote economist Robert Heilbroner in 1960, "... it is difficult to ignore the relative efficiency of authoritarian over parliamentary regimes." "When I feel really gloomy," said Jerome Wiesner of MIT in 1957, "I think that five years from now [the Soviets] will be obviously superior to us in every area. But when I am optimistic, I feel it will take ten years for them to achieve this position."

Today, the real question is not when Russia's economy will equal America's, but whether the Soviet Union can compete with Europe and Japan—and even with countries like Singapore and Taiwan. (The case of Japan must be especially galling to the Soviets, since Japan and Russia were equally devastated by World War II.)

Gorbachev's critique of the Soviet economy has been scathing. He has consistently identified the need to accelerate economic growth as a problem affecting the "fate of our country." Life itself, he has said, "demands a profound restructuring of planning and management, of our entire economic mechanism." And, baring those teeth, Gorbachev has fixed the blame. He has launched a major attack on the central state apparatus, revealing the Moscow technocracy as the leading opponent of reform: "The [economic] ministries, in their present form ... have no interest in the economic experiment.... [They] have vast experience and ability in swaddling up everybody and interpreting the decisions of the Central Committee and the government in such a way that after their application ... nothing is left of them."

The main reason Gorbachev is pushing reform has less to do with the Russian standard of living than with foreign policy. With the Soviet economic system stagnating, Communism is an increasingly unattractive model for the Third World nations that have historically been the Soviet Union's ready targets for expansionism. It is not entirely accidental—and it hasn't escaped world attention—that two of the countries most affected by famine in recent years, Mozambique and Ethiopia, have

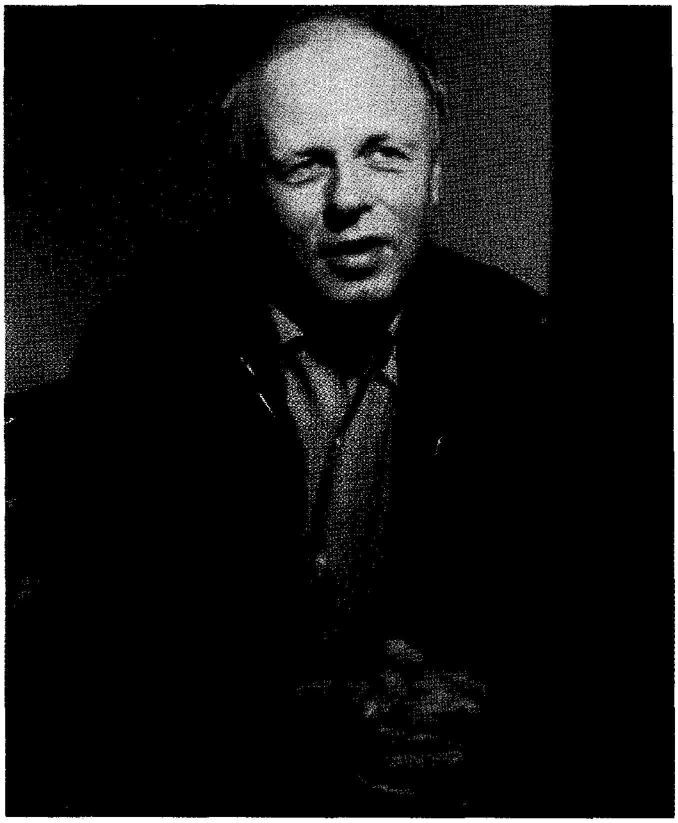
Photographs: top left, A.P./Wide World; top right and bottom left, Dennis Brack/Black Star; bottom right, UPI/Bettmann.

THE TRICK FOR REAGAN IS TO MAKE GORBACHEV PAY A HEAVY PRICE FOR THE BREATHER HE SEEKS.

been experimenting with socialist agricultural plans.

Gorbachev operates from the same premise as Yuri Andropov: For the Soviet Union to exert power in world affairs, it needs a strong and dependable economic base to complement its military might. Unless the Soviet model recaptures its appeal, only military conquest will be left as a vehicle for the expansion of Russian influence. And the problem is more acute still, because China and two Soviet satellites, Hungary and Bulgaria, are now joining the move toward capitalism.

Gorbachev's emphasis proves the point. Instead of calling for an agricultural turnaround, Gorbachev has been speaking almost exclusively about the Soviet economy's technological backwardness. It's the technology gap, says Jerry Hough, a Duke University Sovietologist, that "threatens disastrous consequences." The technology problem is the visible symbol that "completely undermines the ideological claim that only socialism is capable of maintaining the drive for growth and technological advance."



Andrei Sakharov

Freedom for Sakharov, linked to the summit, would be a low-risk way for Gorbachev to win Western sympathy.

WHILE Gorbachev himself understands the link between domestic economic success and foreign policy, resistance to the reforms he seeks is formidable. Particularly, Gorbachev must face down the Soviet elites, the *nomenklatura* that governs the nation, the people who have become comfortable in their privileged status and who oppose change in any form.

To gain active support for his program, which he so far has cannily spoken about only in sketch, Gorbachev is pointing to the Twenty-seventh Communist Party Congress. "To Gorbachev," says William Hyland, the editor of *Foreign Affairs* and a leading Soviet specialist who served on the National Security Council staff under presidents Nixon and Ford, "the Twenty-seventh Congress is a far more important meeting than the summit. Gorbachev has even gone so far as to decree that it should open on February 25, 1986, 30 years to the day of Khrushchev's then-secret speech denouncing Stalin. Gorbachev clearly wants the world to notice. It is at this gathering that he will seek to firm up his leadership and, possibly, announce his economic program in detail. On the other hand, he may continue being vague; he may call only for the old prescription of more discipline, so as not to infuriate those who would be displaced by real reform. In other words, Gorbachev may stick with the tried-and-true stuff for a few years so he can come back later and say he had gone along with the old way and that it is still a failure. Then, at that point, he could implement the real reform with less screaming from the elites."

To dominate the congress, Gorbachev needs the summit. But he is far less interested in the genuine concessions that would lead to a superpower agreement than he is in building an international image that will free him to move internally. "To be number one in the Soviet Union," says Eberhard Schulz of Bonn's Foreign Policy Institute, "you have to take over foreign policy in a decisive manner, travel abroad, and receive world leaders. It is fatal not to perform competently as an international politician, but it is also fatal to appear weak."

"To an amazing degree," says William Hyland, "Gorbachev gains immensely at home simply by shaking Reagan's hand in Geneva." (We know this is so because Gorbachev has said that "we cannot be satisfied with a handshake and a smile.") By "appearing to be Reagan's equal on the world stage," says Hyland, "Gorbachev dismisses lingering doubts in Russia that he is somehow a second-rate figure. He becomes the true heir to Stalin, Khrushchev, and Brezhnev. For his most important purpose, then, Gorbachev wins just by *being* at the summit."

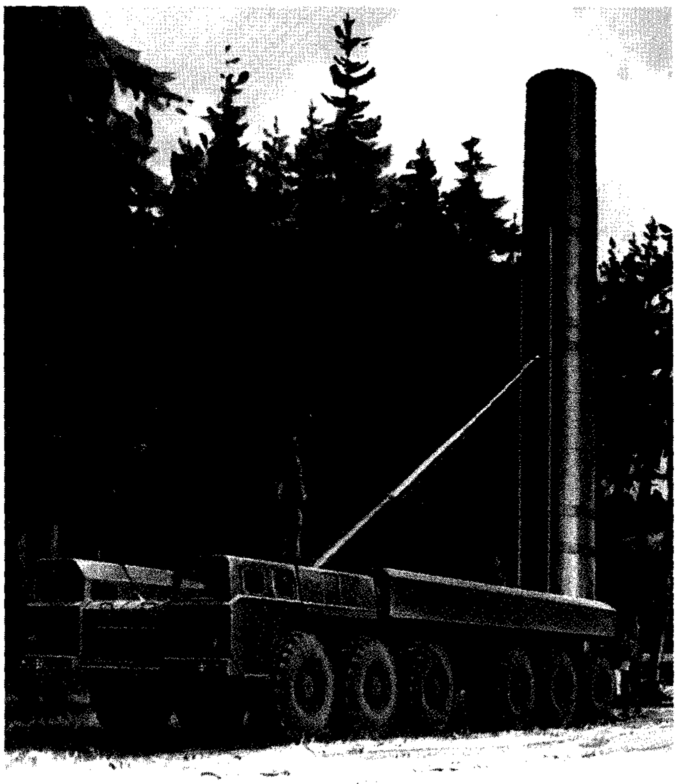
To go further, and use Geneva creatively to foster his reforms, Gorbachev must first see if there is a realistic chance for progress on Soviet-American arms control. What Gorbachev wants is a *peredyshka*, a "breathing space"—time and money diverted from the nuclear-arms race to use for conventional forces and domestic considerations. The temptation, says Henry Kissinger, will be "to purchase that respite by a change of tone without real substance." The trick for Reagan will be to make Gorbachev pay a heavy price for the breather he seeks. The trick for Gorbachev, who must appear strong at all costs, is to get the *peredyshka* without paying a price in arms control or political accommodation *so* high that the comrades at home not only squelch his domestic program but also force an increase in military spending.

Almost anything more than a smiling picture with Reagan will serve Gorbachev's desire for trade with Europe and Japan—which to him is a more important objective than arms control. "In the wake of a successful summit," says William Hyland, "Gorbachev will be proclaimed a regular guy, or at least a reasonable one, and the rest of the West will feel free to trade with him. But if the cost for a breather is too great, the safe course for Gorbachev will be to take his handshake and go

Photograph by Hirou/Gamma-Liaison.

home, there to wait out Reagan's term. It's only three years, and Gorbachev can do that standing on his head. It's Gorbachev, not Reagan, who may well be around into the twenty-first century. If he chooses, Gorbachev can wait for the inevitable American swing to a soft-line administration. It might make it more difficult to turn things around later, but he'd rather do *that* than be precipitous at the summit and weaken his control among the leaders at home."

ON ONE LEVEL, THE CRUDEST, RONALD REAGAN'S trip to Geneva is absurd. If the president really believes the Soviets are the source of "evil" in the world, he is foolish to legitimize their leader by meeting with him. But by now, it should be obvious that Reagan's rhetoric, in both foreign-policy and domestic matters, shields a pragmatic flexibility. And for Reagan, unlike Gorbachev, the clock is ticking. This may be precisely the best time to deal, or to start dealing. Reagan is at the height of his popularity and power. Soon, constitutionally, he will be a lame duck. And besides, huge military buildups like the one Reagan has precipitated are not ends in themselves. A strong arsenal exists to create political advantage. Reagan has already accomplished one significant goal. He has demonstrated to the Soviet Union the hopelessness of its drive for military superiority. The best the Russians will ever achieve is nuclear parity. Now, in keeping with his promise to arm in order to disarm, it is time to see if the Soviets are serious.



Pentagon rendering of the SS-20

An arms-control agreement can be reassuring only within the context of a broader political understanding.

According to people familiar with Reagan's thinking, the president's eagerness to meet Gorbachev is motivated by factors beyond a serious interest in arms control. First, with no further political heights to scale, Reagan is concerned that history record his foreign-policy as well as domestic successes. He also believes that he can deal with the Soviet Union as Richard Nixon dealt with China. And, of immediate political concern, the president is conscious that support for his military program is eroding. "Democracies are different," says a senior State Department official. "In order for the president to recapture the backing he needs for defense spending, he must demonstrate sincerity on the peace front. Like Gorbachev, for whom a show of reasonableness can bring economic benefit, Reagan gains credibility when he asks for military spending if he is perceived as working the peace track at the same time."

Even though Washington appears to be playing catch-up as it tries to shift the summit's focus to political concerns, the attempt is laudable. No matter what arms-control agreement Gorbachev and Reagan *might* reach at Geneva, or in subsequent negotiations, a weapons pact can be reassuring only within the context of a broader political understanding. Arms themselves do not cause wars; political collisions may.

The problem with political agreements is that they are rarely worth the paper they're written on. In 1972, for example, Nixon and Brezhnev pledged to forgo "efforts to obtain unilateral advantages at the expense of the other, directly or indirectly." As history has shown, the Soviets not only ignored the sentiment, they went to the opposite extreme, assuming a doctrine of expansion with a nasty bottom line: "What's ours is ours; what's yours is up for grabs—and we're going after it." Détente, in the Soviet view, was not meant as a break with its traditional policies. Competition with the United States would continue, and not merely at the ideological level, as Brezhnev once piously declared. Of course, as Robert Tucker of Johns Hopkins has said, had the Russians *really* undertaken a pledge to abstain (an entente rather than a détente), the result would have been "no mere relaxation of tensions, but a transformation of the underlying conflict." The reason, then, that binding political agreements are so difficult to conclude is that the Soviet Union and the U.S. have diametrically opposed geopolitical interests. So opposed that it is fantasy to conceive of the two countries continuing as superpowers without being doomed to a permanent rivalry.

Still, the president is correct to seek a linkage between political issues and arms control. Perhaps a common position can be worked out regarding terrorism and the non-proliferation of nuclear technology. And although, as William Hyland says, "it would be political suicide for an American president to divvy up the world into spheres of influence, at least by name," it might be possible to roll back the Brezhnev doctrine in at least some areas, like Central America. But Reagan must be careful. He has a vested interest in his tough-guy image, and, as Richard Nixon has written, "it is far better to have no agreement at all than to negotiate a bad one . . . [and] an agreement reducing arms but not linked to restraints on political conduct would not contribute to peace. If political differences escalate into war, it is no comfort to know that each side has the capacity to destroy the other only two times rather than twenty times."

IN THE SEARCH FOR WHAT BOTH SIDES CALL THE HMG (High Moral Ground), the Soviets are going to Geneva with a deceptively attractive proposal to slash Russian and American nuclear forces by 50 percent. The rub, of course, is 50 percent of what—and this is where Gorbachev's offer falls flat. Simply put, the Soviets count in America's quiver *all* nuclear weapons capable of reaching Soviet soil. Russia's comparable forces aren't included in the calculation because their European-based weapons cannot hit the United States. The net effect is to equate a nuclear bomb on an American jet fighter based in West Germany or on an aircraft carrier in the Mediterranean with a silo-busting SS-18 missile warhead. Were the United States to accept

WASHINGTON SAYS STAR WARS IS NON-NEGOTIABLE, BUT IT IS ALREADY ON THE NEGOTIATING TABLE.

the Soviet premise, it would have to withdraw all its medium-range nuclear weapons from the periphery of the Soviet Union—and thereby undermine NATO's confidence in the American nuclear umbrella—in order to retain a balance in long-range strategic forces.

The only interesting talk from Gorbachev—besides the fact that he's talking at all—involves intermediate-range missiles. In Paris, Gorbachev said he *might* agree to a separate negotiation designed to reduce these weapons, which *could* be a positive step.

BEHIND GORBACHEV'S APPARENT WILLINGNESS to deal is his fear of America's Star Wars program, the Strategic Defense Initiative. The SDI, says Robert Tucker, "holds out the prospect of transcending the nuclear dilemma altogether. Nuclear weapons would be rendered obsolete by virtue of defensive systems that destroyed those weapons with virtually perfect effectiveness." The theory is wonderful, but according to almost every knowledgeable scientist, getting from theory to reality—creating a leakproof Astrodome over the United States—would make the route from the Wright brothers' first plane to the 747 appear short and easy. But a less than complete SDI system, one that could protect a fair number of American missiles from Russian assault, may well be a technological feat within America's capability, possibly before the end of the century.

But the real reason Gorbachev is obsessed with the SDI, and is willing to trade a steep reduction in nuclear forces to stop it, is this: To counter Star Wars, Gorbachev would have to spend vast sums trying to develop a comparable system—or almost as many rubles on increased offensive forces designed to overwhelm the American defense. In either case, Gorbachev's money is better spent elsewhere. To offset the SDI, Gorbachev would have to divert funds he would rather use for domestic purposes and for conventional forces. Gorbachev is rational. Since the Soviets have already achieved nuclear parity with the United States, increasing Russia's strategic capability when America would surely follow suit would buy Gorbachev no real extra power at all. Conventional forces, however, still have utility in the Russian scheme—they can actually be employed without triggering World War III—and Gorbachev is the standard Soviet leader eager to preserve and enhance his conventional-force options.

Reagan says the SDI is non-negotiable—or at least SDI research and development is. (Deployment would be the next guy's headache.) But Reagan is equally committed to reducing offensive weapons, so his obstinance should be viewed as little more than another chapter in a career-long pattern. Typically, when negotiating, Reagan takes a firm opening stand, refuses to make what he calls "preemptive concessions," and strikes a bargain only when the negotiation is in danger of being lost. Senator Sam Nunn is right: "People are being unrealistic if they wonder whether SDI should be on the [negotiating] table. It [already] is on the table." The question now is how properly to use it (to deal), without losing it.

Since even a *truly* equal cut in offensive forces would leave both sides with a capacity for unimaginable overkill, trading SDI for such an arrangement before its full potential is known would be folly. Assuming little or no agreement on the political front, Henry Kissinger has constructed a Reagan monologue to Gorbachev: "As for arms control, the current tendency is either to confirm existing weapons programs or reduce them cosmetically. You have also used the talks to seek to deny us the use of technologies in which we are ahead [SDI] and which reduce your ability for nuclear blackmail. You must know that we will not be driven off a defensive deployment designed to reduce civilian casualties [the leakproof Astrodome]. But we are prepared to keep our deployment to a minimum compatible with dealing with your offensive threat. Thus you have it in your power to reduce the level of defensive forces by drastic mutual cuts in offensive forces. In order to take account of your expressed concern that strategic defense might lead to a surprise attack, we are proposing that both sides abolish multiple warheads over a period of ten years while they are phasing in strategic defense."

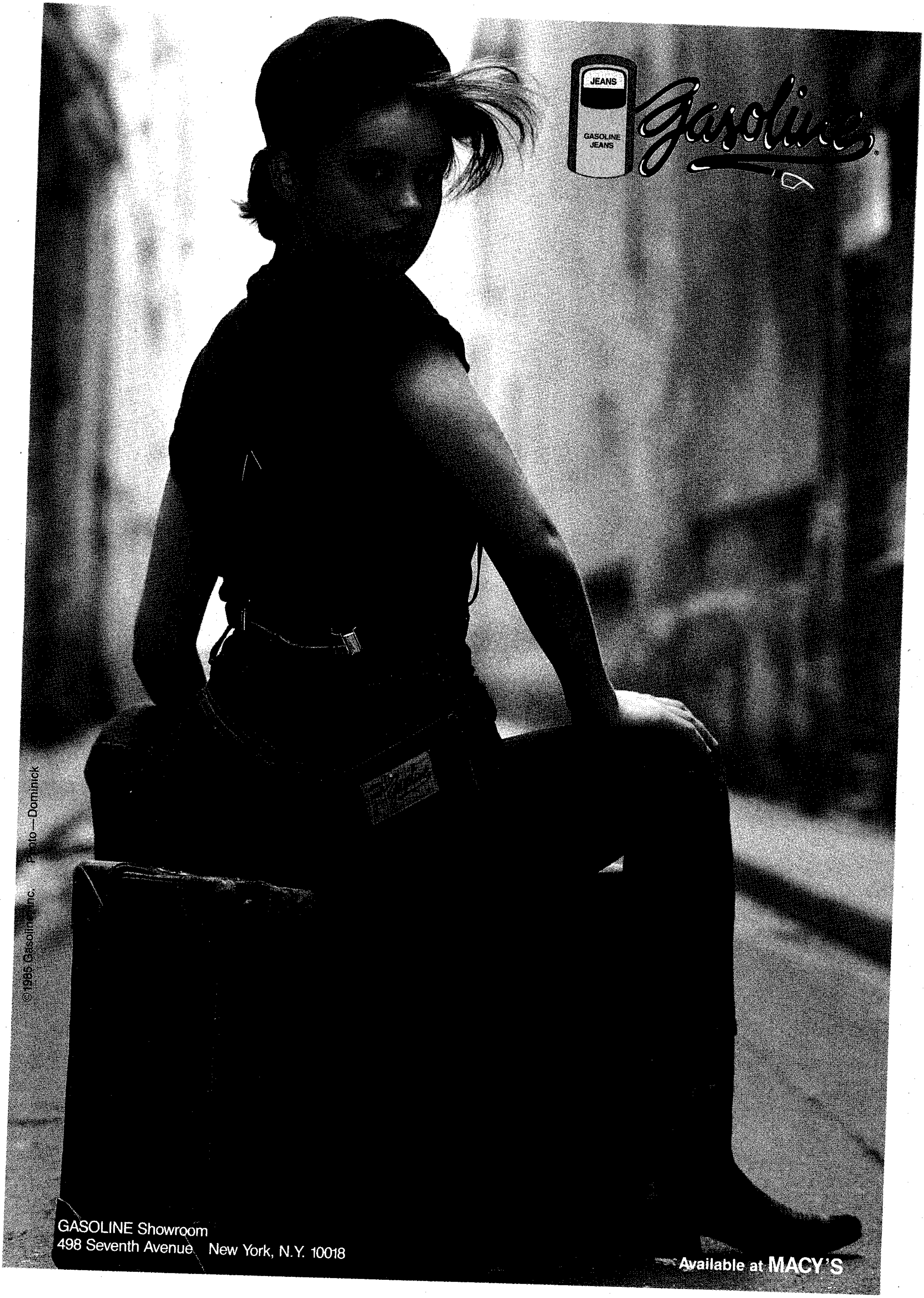
Here is a critical notion. Ever since multiple warheads (MIRVs) were affixed to Soviet and American missiles over a decade ago, the chances for a first strike have increased. William Hyland explains the equation: "Let's say we're in the old days with single-warhead missiles and that each side has 500. To knock out our 500, they have to expend all their 500. If those missiles are now MIRVed, they can use 500 *warheads* in a first strike against our missiles and still have many missiles (with more multiple warheads) left over. This is the strategist's nightmare—when the number of warheads greatly exceeds the number of targets."

"De-MIRV-ing"—as it's known—isn't even on the Geneva agenda. But it could be a subject of future negotiations. To hold Star Wars against a de-MIRV-ing program would represent *real* arms control. The world would finally be safer.

THE DEGREE OF HOSTILITY BETWEEN THE United States and the Soviet Union has varied, says Michael Mandelbaum, a leading Soviet-watcher. "Some periods have been less bitter than others. In the early years of the 1970s [for instance], the political climate [despite Vietnam] was cordial enough to produce the ABM treaty and a ceiling on offensive missiles."

"The conviction took hold," says James Schlesinger, a former secretary of defense, "that the Soviets shared America's objectives with respect to arms control. It was an article of faith that the Soviets sought *only* to match America's strategic capability; their buildup would cease as they approached American force levels." It didn't turn out that way—and today, with the Soviets returning to Geneva, they put behind them a good deal of the negative baggage of recent years, including the KAL jetliner incident and their possible involvement in the attempt on the pope's life. They are now well situated to achieve either their substantive goals or their political and propaganda objectives—or both.

As Reagan confronts Gorbachev, he—and everyone else—should recall that the passage of almost half a century has provided enough experience to reveal Soviet policy as almost predictable. And the nature of Russian consistency was best captured over 40 years ago by the dean of Sovietologists, George Kennan: "It would be useful to the Western world to realize that . . . the men in the Kremlin have never abandoned their faith in [the] program of territorial and political expansion." And even in 1944, Kennan warned of the trap the West has repeatedly fallen into, the pattern Reagan and America must this time try even harder to avoid: "It is entirely agreeable to Moscow," said Kennan, "that Americans should be indulged in a series of illusions which lead them to put pressure on their government . . . to go always one step further in pursuit of the illusive favor of the Soviet government. . . . If things at any time get hot, all [the Soviet rulers] have to do is allow another personal meeting with Western leaders and thus make a fresh start, with all forgotten." ■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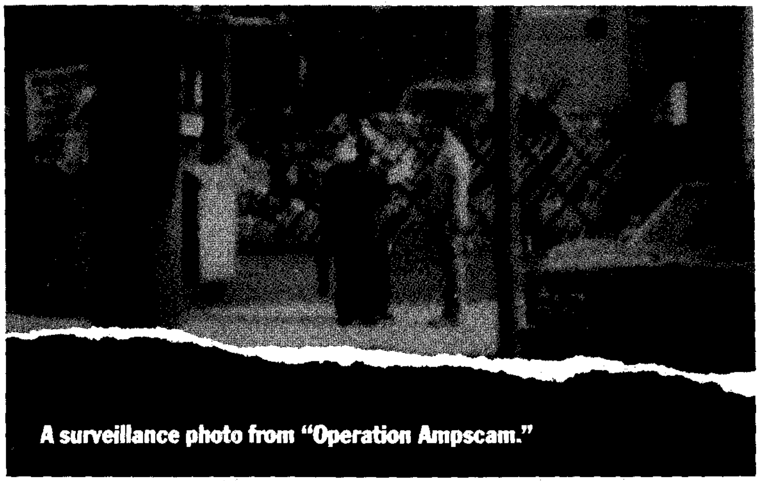
THE NEW Corruption



A surveillance photo from "Operation Ampscam."

MORE CITY WORKERS THAN EVER HAVE THEIR HANDS OUT

BY NICHOLAS PILEGGI

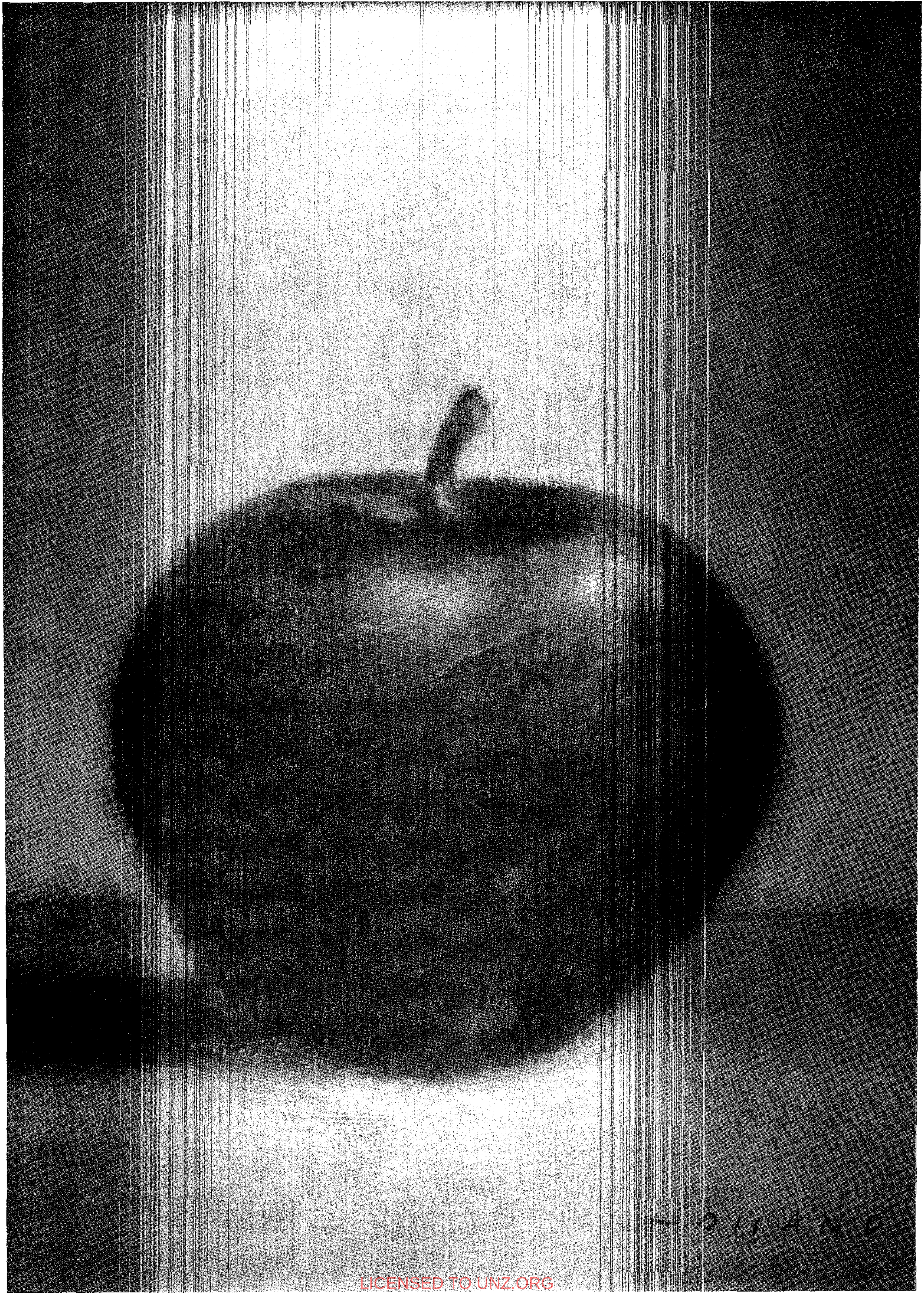
TWO AND A HALF YEARS AGO, LAWRENCE O'MARA, A 54-year-old city sewer inspector, was brought in for questioning about his habit of hanging around bars when he was supposed to be on the job. O'Mara quickly got rattled. His 27 years of seniority and his pension were in jeopardy. Soon, city investigators say, he blurted out that making the rounds inspecting sewers was a pointless exercise—that he, and almost every other sewer inspector he knew, automatically approved the work of plumbing contractors in return for a few bucks. The system had gone on like that for years, O'Mara explained. Everyone knew about it and everyone did it. To O'Mara, taking payoffs had become so routine that he forgot he couldn't use it as an excuse for spending six hours a day in a bar.

O'Mara's casual attitude toward graft was well founded, it turns out. In fact, he's typical of an alarmingly large number of city workers. While municipal corruption is nothing new in New York, it has rarely been as widespread and accepted as it is today. Local prosecutors say that thousands of the city's rank-and-file workers—particularly among the 10,000 city inspectors who monitor buildings, construction, health services, and the environment—have come to accept payoffs as daily fringe benefits of their jobs.

Sanitation workers now routinely expect to be paid $2 to $5 for picking up bedsprings and old furniture along with the garbage. Some typists working at a busy Department of Buildings office are so open about taking money that they have placed dishes and jars near their desks—a reminder to building-permit applicants that contributions are accepted. Three traffic agents and four security guards at the West Side's Pier 76 were arrested for taking from $200 to $1,000 each time to release more than 149 towed and impounded cars to their scofflaw owners.

A recent federal and city crackdown has had some effect: Arrests of city workers jumped to 312 in the last fiscal year, almost triple the previous year's total, and disciplinary actions climbed to 3,373 from 2,005. But the crackdown itself has been troubled—one investigation, for example, has been marred by leaks and by two mysterious shootings. What's more, the courts have dealt lightly with offenders so far. One federal judge, Thomas Griesa, even questioned the sincerity of the city's effort to stamp out graft. "If the city administration decides that there will be no corruption in its departments, they

ILLUSTRATION BY BRAD HOLLAND



HOLLAND

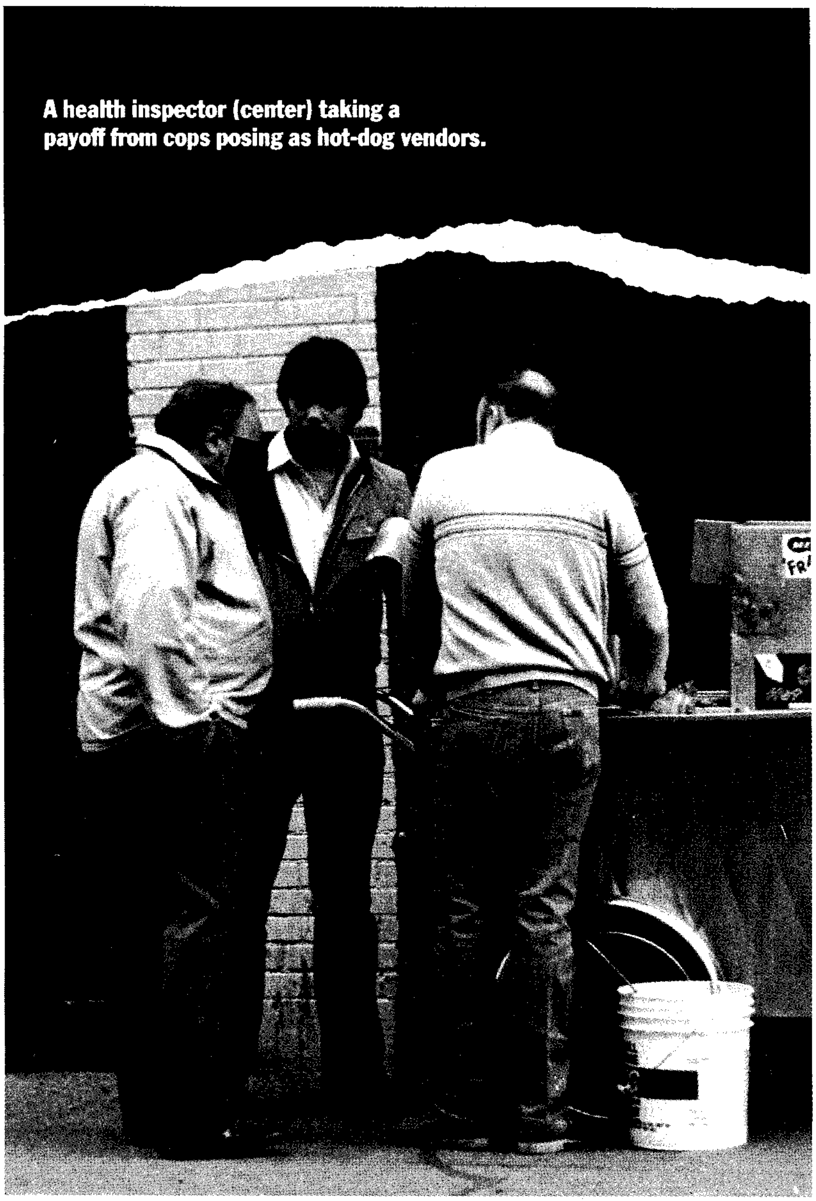
ARRESTS HAVE RIDDLED THE RANKS OF CITY INSPECTORS, AS OFFICIALS FIGHT TO CRACK DOWN.

can get rid of it," Griesa said at the sentencing of a crooked sewer inspector. "If they tolerate it, there will be corruption. It is up to the city."

Indeed, about the most notable result of the crackdown is the stunning picture it paints of the apparent pervasiveness of corruption: More than half the city's sewer inspectors, almost half of the electrical inspectors, and a quarter of the housing superintendents were arrested for graft.

"I was amazed at how easy the cases have been to make," said Rudolph Giuliani, U.S. attorney for the Southern District, in Manhattan. In one sting operation against sewer inspectors, Giuliani said, "we found that nobody turned us down. At least during Abscam three or four people turned the money down. Even coming from New York and being fairly cynical, I was surprised."

What's new about this corruption is its style. In the past, a satchel of cash quietly delivered to a crooked county leader might have bought a zoning variance or a fat city contract, but most of the loot stayed at the top. There was some trickle-down graft for the average municipal worker, but most of the big bills lined the pockets of the pols who made the deals.



A health inspector (center) taking a payoff from cops posing as hot-dog vendors.

That has changed, prosecutors say. Today, the municipal graft being scooped up in town is largely sticking to the fingers of the low- and middle-level bureaucrats and inspectors who actually collect it. At a time when fewer top officials seem to be on the take, the rank and file have their hands out as never before—exacting an untold cost in dollars, safety, and quality of life in the city.

"Not only have the numbers increased," said Patrick McGinley, who heads the city's Department of Investigation (DOI), "but the variety of ways in which the city and people are being ripped off has also increased."

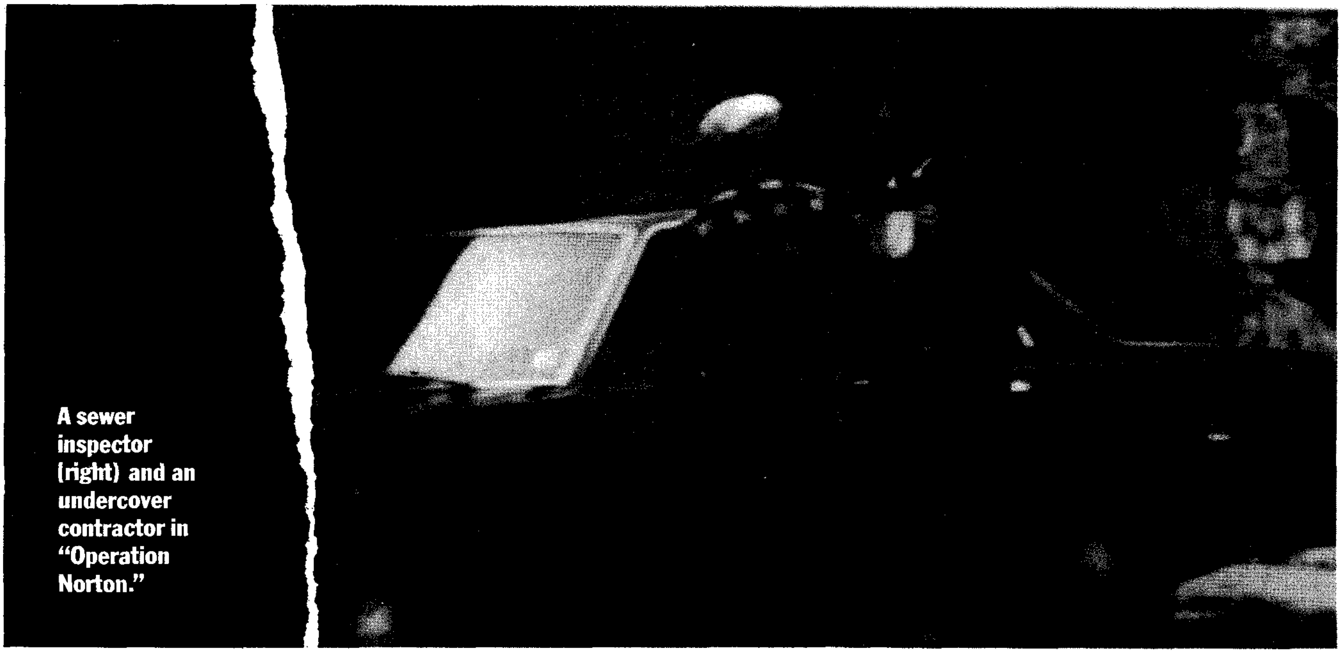
ACCORDING TO MCGINLEY, VIRTUALLY EVERY CITY service has its price, and apparently there's no bribe too small. Here are just a few examples from the last two years: A clerk in the city's Law Department was convicted of selling a litigation file for $200 to a lawyer suing the city. A firefighter on inspection detail was charged with taking a $35 bribe from the director of a private school in Williamsburg to overlook code violations in a building used by children. Four juvenile counselors and office workers at the Spofford Detention Center for delinquents in the Bronx pleaded guilty to selling liquor and drugs to youngsters they'd been assigned to watch.

The 70-year-old chief cashier at the Manhattan office of the Buildings Department was convicted of taking bribes from architects and contractors to speed approval of renovation permits. Thirteen city marshals, court clerks, lawyers, and landlords in Brooklyn were charged in a $10-a-case bribe scheme designed to hurry the landlords' eviction warrants through the system. An environmental-control collection manager was arrested for discounting peddler summonses by up to 90 percent. His fee: $100 a shot.

Five inspectors and clerks at the Department of Health's downtown headquarters were charged with taking bribes from fruit and hot-dog vendors. In that case, McGinley said, the vendors paid bribes during each step of the licensing process. They paid to get their licenses on the same day they applied, they paid to get instant, rubber-stamp health inspections, and they paid to get their carts registered under phony names to avoid paying fines and taxes. One hot-dog vendor, Christopher Serevetas, paid $320 just so he could keep his cart outside the mayor's office in City Hall Park.

"Corruption seems to have been taken far beyond the days of the little tin box," McGinley says. "Today, we've found city workers who haven't gone on vacation for years because they don't want to lose their bribe money while they're away, and we've found inspectors who repeatedly turn down excellent promotions because they don't want to get reassigned inside and give up the money they are making on the street."

Since the Knapp Commission, in the early seventies, a series of efforts to clean up the Police Department has largely eliminated the once traditional "cop's pad." Appropriately enough given the city's real-estate boom, the most widespread corruption now seems to be among housing and building inspectors. It's not hard to se



A sewer inspector (right) and an undercover contractor in "Operation Norton."

why. Building inspectors earn between $20,000 and $31,000 a year but oversee just about every aspect of every construction and renovation project in the city. Millions of dollars can ride on their approvals.

In June 1984, fourteen electrical inspectors and supervisors were charged with taking payoffs from contractors to ignore faulty connections, overloads, weak insulation, and other potential hazards. A month later, ten inspectors from the bureaus of water supply and sewers were arrested for taking between $5 and $10 from plumbing contractors to approve water and sewer connections. It turned out that some of the connections hadn't even been looked at.

Most of the inspectors who've been arrested have told investigators that they never had to ask for money, because the contractors and landlords forced the bribes on them. "It's just as much a crime to pay a bribe as to receive one," McGinley said.

While most of the city's 200,000 workers—from traffic Brownies to schoolteachers—are honest, city officials are understandably concerned and defensive. General Services commissioner Robert Litke, who saw fourteen of his electrical inspectors and supervisors arrested for bribery, said he knew something was wrong a couple of years ago when his monitoring system showed that electrical contractors were not getting ticketed. "That meant we either had the best electrical contractors in the world or someone was on the take," Litke said.

"We have beefed up the DOI with money and staff," said Mayor Koch. "We put inspectors general, who are looking for incompetence and corruption, into every agency for the first time in the city's history. We have issued an executive order that says city employees have an obligation to report dishonest workers. And, instead of burying every arrest and dismissal, no matter how unpleasant, we have publicized the wrongdoers. I want the message to go out that this stuff will not be tolerated."

MOST OF THE ARRESTS HAVE COME IN THE LAST two years, after the Department of Investigation joined forces with Giuliani. The joint federal-city task force is unprecedented, but most of the city's housing projects involve federal funds or subsidies; under the arrangement, the DOI cases are presented in federal court, which has tougher penalties for bribery than state courts do. Giuliani deputized city investigators—most of them detectives assigned to DOI—as acting federal agents and "cross-designated" DOI lawyers as special assistant U.S. attorneys.

The catch has been substantial and includes not only city workers but dozens of private builders and businessmen who were charged with violations of the Hobbs Act, a federal anti-bribery and -extortion statute that carries a maximum twenty-year prison term and a $10,000 fine.

"The businessmen we caught paying bribes said that this was the way of doing business in New York," Giuliani said. "They said it was just accepted that city employees took money. We talked to 50 or 60 businessmen, and they all said you couldn't do business if you didn't pay off. You couldn't get a license on time. The bureaucrats would use every petty violation against you.

"Even when everything was in order," Giuliani said, "a builder might have to pay $50 just to speed up the paperwork to five days instead of five months. If there was a problem, the fee could jump as high as $200. We also found that everything has a set price and the fees varied by borough—Manhattan being the most expensive, followed by Brooklyn, Queens, and the Bronx."

The federal-city task force eventually broke off into three separate investigations. One involved the Housing Authority, the agency that runs the city's 286 public-housing projects. There, instead of bribes, investigators found a multi-million-dollar scheme involving kickbacks to dozens of Housing Authority superintendents from their suppliers. Last month, the city announced the arrest of 42 superintendents who'd allegedly been getting a 10 percent kickback for regular purchases and a 50 percent kickback on supposed purchases that were never actually bought.

The scheme worked because of an emergency purchase procedure that allowed building superintendents to buy—with few controls—certain supplies and services worth less than $500. The procedure seems to have been a magnet for graft. In 1981, for example, the superintendents spent $16.1 million on purchases of less than $500. Last year, with word of the investigation starting to spread and with Housing Authority controls tightening up, the supers spent only $6.3 million on purchases of that sort.

"The supers and suppliers might have made money," McGinley said, "but the real price for the scheme had been paid by the half-million low-income residents of the city's projects, who have had to live with crumbling ceilings, broken elevators, rat infestations, and stopped-up sinks that resulted from the supers buying inferior supplies and services."

Despite the arrests, the task-force investigation of the Housing Authority has had problems. A fortnight ago, two former city investigators who had worked on the case said that Authority officials had disclosed confidential information to the targets of the investigation. A spokesman for the Authority insisted that there had been nothing improper about the disclos-

ONE CROOKED WORKER GOT CAUGHT, GOT OFF FOR HELPING IN A STING, THEN GOT CAUGHT AGAIN.

ures, because the investigation had been widely known.

More ominously, two Authority employees have been shot—one fatally—under circumstances that remain unclear. Though no evidence has appeared linking the shootings to the investigation, Giuliani and McGinley say they are looking for connections. Meanwhile, they say, their Housing Authority investigation is going forward.

Even apart from that investigation, the Housing Authority has run into trouble. In Brooklyn, U.S. attorney Raymond Dearie used hidden cameras and undercover agents to arrest five top Housing Authority officials—one of them a 44-year veteran of the agency—for allegedly extorting money from contractors who did repair work at the projects. The contractors, who got their repair and waterproofing contracts through a legitimate bidding process, were allegedly told to make the payoffs or face harassment, such as unnecessary inspections, bad performance ratings, delayed payments, and, possibly, cancellation of their contracts.

THE SECOND MAJOR CASE FROM THE TASK FORCE WAS code-named Operation Ampscam—an investigation of the city's electrical inspectors. The case started after one contractor got tired of paying bribes and went to authorities. The contractor said he'd been paying electrical inspectors a flat rate of $1 per unit for apartment houses (for example, $50 for a 50-apartment building) and $20 outright for a routine inspection that allowed him to reopen an electrical connection on a renovation job.

The investigators set up several sting operations, including one in a tenement building in Queens. Posing as legitimate electrical contractors doing a renovation, the officers went to considerable lengths to cover their tracks. For example, they used the identification numbers of dead contractors to divert suspicion at the borough headquarters of the Bureau of Electrical Control, where the requests for inspection are processed. The Queens building used for the sting—54-19 Myrtle Avenue—was an abandoned city structure with countless blatant code violations, all potentially dangerous. But it was also planted with hidden microphones and a video camera, which recorded the action as the deals with the inspectors went down.

On one typical day, Stephen Harasti, a $27,000-a-year electrical inspector with twenty years of service in the Bureau of Electrical Control, walked into the trap. Harasti, who lives in Flushing, usually ran through about a dozen on-site inspections a day, most of them for temporary "turn on" permits from electrical contractors.

"I don't wanna look too goddamned hard in this place," Harasti told an undercover cop as both men started down the stairs toward the electrical fuse box that was to be inspected.

"Twenty enough?" the cop asked Harasti.

"Plenty, plenty," Harasti said, pocketing the cash.

Using the Queens site and another in the Bronx, investigators were soon able to arrest so many electrical inspectors that Litke, the General Services commissioner, suddenly found himself shorthanded. Despite transfers and emergency hiring, Litke said, it would be difficult for his department to keep up with the requests for inspection—let alone reinspect the estimated 36,000 jobs performed by his suspended workers. At best, Litke said, the department would spot-check some locations.

THE THIRD TASK-FORCE INVESTIGATION WAS PROMPTed by the disclosures of Lawrence O'Mara, the sewer inspector brought in for hanging out in bars. After O'Mara confessed to taking bribes from plumbing contractors, McGinley and Giuliani offered him immunity if he'd help in an investigation of the contractors. For six weeks, O'Mara wore a Nagra body recorder during working hours and played a key role in Operation Norton, code-named for the Art Carney character on *The Honeymooners.*

Assistant U.S. attorney Paul E. Summit, who prosecuted the Norton case, said that bribes were routinely paid by plumbing contractors to verify that sewer connections, pipe repairs, retaining walls, and other work conformed to city standards. He said it was important that the plumbing contractors receive "certificates of inspection" as promptly as possible, because they usually didn't get their money from the general contractor until they got their certificates from the city.

"Before a contractor can even start a job," Summit said, "he must first get a permit from both the Department of Environmental Protection, for which O'Mara worked, and the Department of Transportation, because water- and sewer-main connections require cutting holes in pavements and streets.

"On the day he finishes his job, the contractor calls DEP and arranges for an inspector to visit the site and examine the work. If it conforms to the city's standards, the inspector submits the necessary paperwork and DEP mails him a 'certificate of inspection.' Improper connections can lead to severe structural damage, massive underground flooding and water leaks, and, most seriously, inadequate hydrant pressure for fire fighting.

"During the six-week investigation, O'Mara met with 24

A police camera catches the action during the investigation of electrical inspectors.

A sewer inspector (right) in a city truck meets an undercover contractor.

plumbing contractors and excavators, and 21 of the 24 paid him bribes on at least 47 occasions," Summit said. "It was a clue as to just how pervasive payoffs were, especially when you realize that there are only about 30 plumbing contractors who do that kind of work."

Once O'Mara had gathered the evidence against the plumbing contractors, his role in the investigation came to an end. According to Summit, O'Mara was permitted to return to work as an inspector.

"What O'Mara did not know," Summit said, "was that some of the contractors he had implicated were then confronted with the evidence against them, and they, too, agreed to cooperate with the government. The owner and foreman of a Queens company were equipped with hidden recording devices, which they began to wear during their regular meetings with water and sewer inspectors.

"From August of 1983, through the time of the arrest about a year later, the two contractors met with ten inspectors," Summit said. "All took money, ranging from $5 to $20 per payoff. We estimate that the inspectors averaged $10,000 a year in payoffs, depending upon how actively they sought the money."

On September 14, 1983, just weeks after O'Mara's cooperation with the government had come to an end and he had returned to work, he walked into the offices of the bugged plumbing contractors.

"It was an amazing scene," Summit said. "The same cops who had come to know him and who he had helped catch contractors were now listening to him shake down a contractor. In fact, O'Mara had no sooner walked into the guy's office than he started haggling about getting paid $10 for each of the 48 jobs he had done. The conversation, of course, was recorded."

Owner: "Forty-eight? Give me it again."

O'Mara: "Eight in Brooklyn."

Owner: "Eight, yeah."

O'Mara: "Twenty in Manhattan and twenty in the Bronx. Forty-eight jobs. . . ."

Owner: "Listen, why aren't I getting a break on some of these? These things are killing me."

O'Mara: "What do you mean, 'killing you'?"

Owner: "You got . . . $480. What's that, ten a job?"

O'Mara: "That's right."

Owner: "It's killing me."

O'Mara: "We talked a long time ago, and that's it, Philly."

Owner: "Killing me. Is there anything you could do for me on these things?"

O'Mara: "What I do for you, I let you throw them in. I don't bother anybody. I let you get your work done. I turn in all the cards for you, I don't break your chops. I let you go and do it. That's what I can do for you, and I do."

Before finally being arrested, investigators said, O'Mara took twelve bribes from the wired plumbing contractors—collecting a total of $1,220.

"WHEN YOU VIOLATE THE PUBLIC TRUST," MAYOR Koch said at the recent arrest of the housing superintendents, "you should have the book thrown at you."

So far, that hasn't happened—despite efforts to bring the cases in the supposedly tougher federal courts. In the three groups of cases brought by the federal-city task force—the operations against the housing

UNDER ONE OBSCURE LAW, SOME CONVICTED WORKERS STILL COLLECT SUBSTANTIAL PENSIONS.

superintendents, the electrical inspectors, and the water and sewer inspectors—many of the suspects have pleaded guilty to reduced charges and been given probation or weekends in jail.

The ten water and sewer inspectors all pleaded guilty, and each faced between 15 and 85 years in prison. But all were put on probation except for three whose sentences ranged from four months to weekends in jail. Of the seven electrical inspectors so far convicted in Operation Ampscam, three were placed on probation and four were sentenced to between two and six months in prison. (Harasti got 60 days in prison and a $2,000 fine.) Two of the electrical inspectors were acquitted, and two had their cases dismissed. Of the 30 housing superintendents and suppliers who have been convicted so far, 11 have been sentenced and 8 were given time in prison, ranging from three months to three years.

McGinley, Giuliani, and Koch announcing the arrest of Housing Authority superintendents earlier this year.

The cases against businessmen that involved payoffs have been notably unsuccessful. Of the eighteen electrical contractors indicted, only one was convicted, and he got probation. Prosecutors blamed the Hobbs Act, saying that, to bring in a conviction, the juries essentially had to find the businessmen guilty of entering into conspiracies to extort money from themselves. "It's a complicated law, and juries find it difficult to comprehend," one prosecutor said.

Koch later said he was "shocked" and "outraged" at some of the sentences handed out by the federal judges. Giuliani said he thought that three- or four-year prison terms wouldn't have been excessive. What happened?

MCGINLEY, WHO WAS AN ACTING STATE SUPREME Court judge before being appointed to head the DOI, points out that the workers convicted weren't violent criminals and that most were family men who were the sole support of their wives and children. "None of them lived ostentatiously," McGinley said. "In state cases, a judge is reluctant to send that kind of defendant into the same prison where he's sending murderers, rapists, and armed robbers with long records."

In the one case that he handled, Judge Griesa gave probation and a $500 fine to a sewer inspector who had pleaded guilty to one count of violating the Hobbs Act and could have been sentenced to twenty years in prison and a $10,000 fine. Griesa explained that he didn't think sending the man to jail would have any effect on a system that seems to tolerate corruption. "Everybody has known about corruption in city departments for years and years and years," Griesa said. "It is common talk. Once in a while, the city decides to do something. It is not often, but it is really up to the city, and the federal court may be a little helpful, but probably not much."

Griesa does have a point. The city's message on corruption sometimes seems blurry. Part of the problem is the bureaucracy itself, with its often impenetrable and contradictory regulations. How much in that thicket of rules is really important? Last summer, Mayor Koch jumped in overnight to help Paul Prudhomme open his Cajun restaurant on Columbus Avenue after Health Department inspectors had denied it a permit. Other restaurateurs who'd waited days to get permits had a right to feel cynical.

What's more, the city keeps rejecting suggestions that it dress inspectors in uniforms. The uniforms, some people think, would identify inspectors to the public and make it harder for them to blend in with the people they are shaking down. City officials say uniforms would be expensive and wouldn't really help matters much.

Even the pension laws work against deterring graft. One sanitation supervisor in Staten Island who was convicted in state court of taking bribes to allow toxic wastes to be dumped at a landfill got a relatively stiff sentence—one to three years in prison. But he was able to take advantage of a little-known law that gives special treatment to veterans over 50 years old who have been city employees for more than 25 years. Despite the conviction, the law lets him get his $25,000-a-year pension.

LATE LAST YEAR, LAWRENCE O'MARA, WEARING A zippered windbreaker and staring at his shoes, appeared for sentencing before Judge John Keenan in federal court in Manhattan. He had pleaded guilty to four counts of an indictment charging him with repeated violations of the Hobbs Act, and he faced up to twenty years in prison and a $10,000 fine. The bribe money, investigators reported, had gone toward paving the driveway at O'Mara's Hicksville, Long Island, home, and installing an aboveground swimming pool. At least, that accounted for the money that could be traced.

O'Mara's lawyer, Robert Carlsen, said the guilty plea had traumatized O'Mara's family and that O'Mara himself had been "devastated" by the experience. The defense lawyer asked for lenience. The prosecutor argued that O'Mara bore "special responsibility" for his crimes, since the former sewer inspector had "twice betrayed his trust." In the end, Judge Keenan sentenced O'Mara to four months in federal prison.

O'Mara served the time and applied for his pension. Under the law, as a veteran, he was entitled to get it. Today, Lawrence O'Mara gets about $14,550 a year from the city and occasionally drives a cab to supplement his income. ▬

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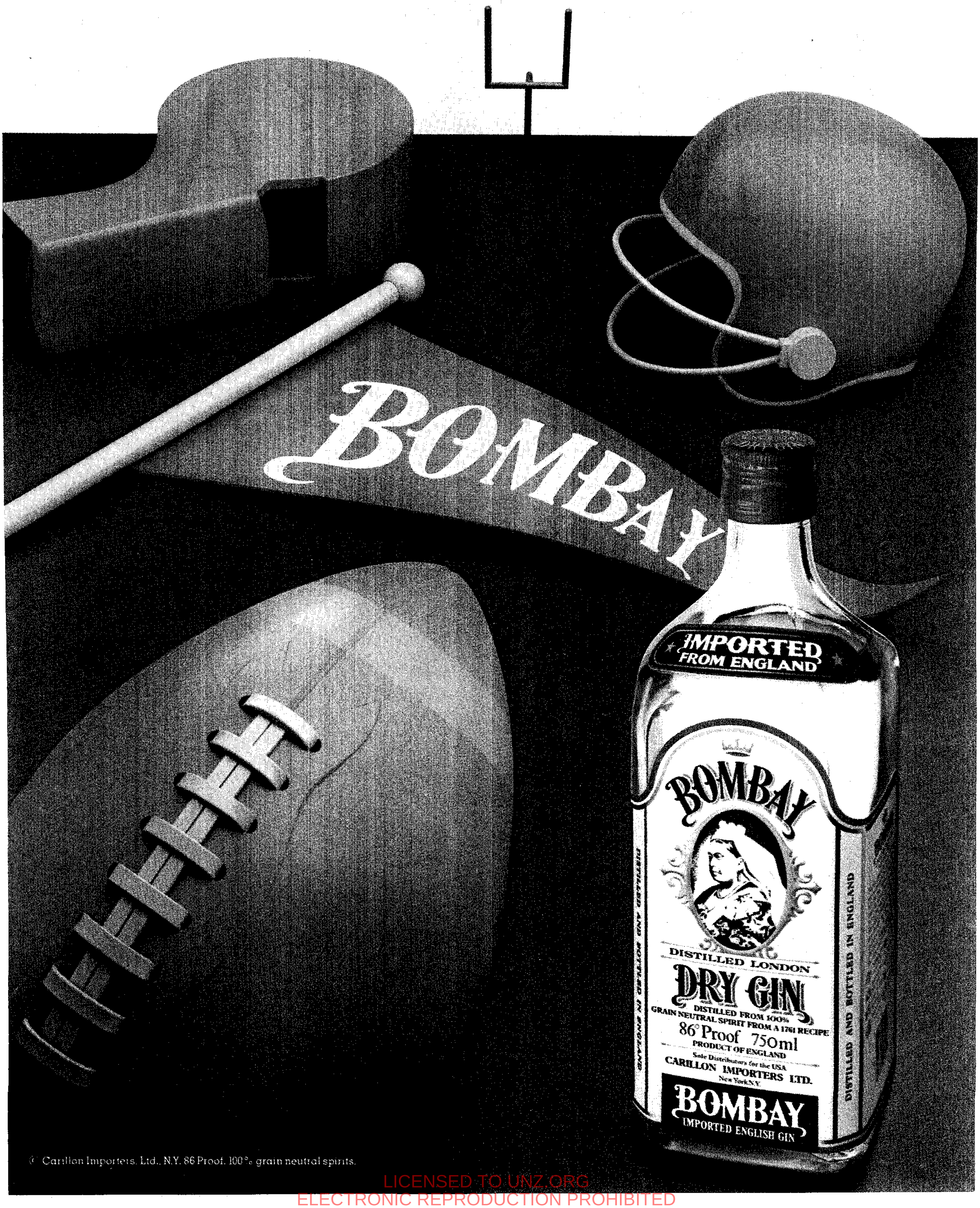
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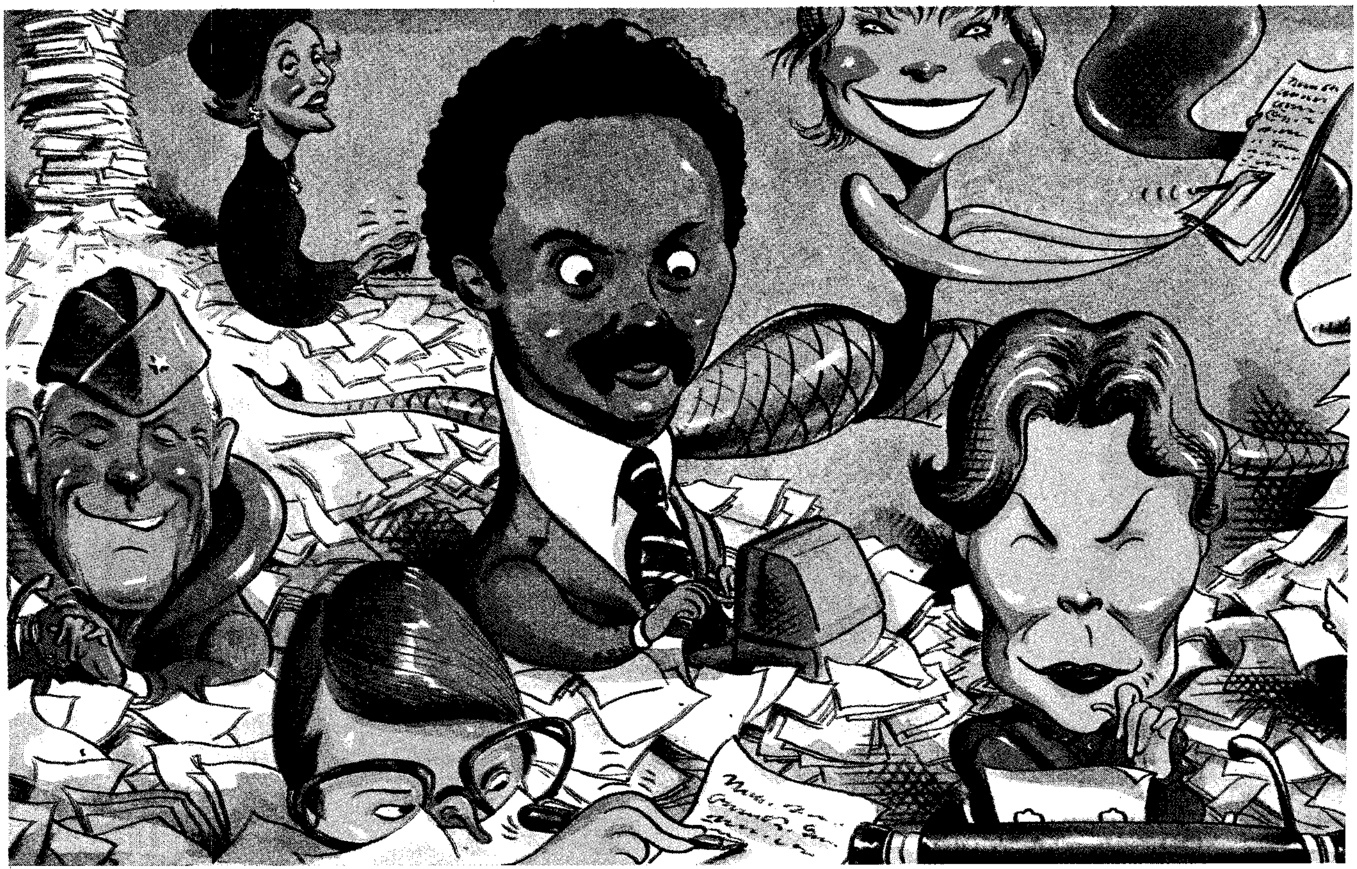
MEMOIR MANIA

EVERYBODY'S CASHING IN • BY EDWIN DIAMOND

WHAT A DIFFERENCE A year (and a job change) makes. Last November, Geraldine Ferraro the vice-presidential candidate went down in defeat. This fall, Ferraro the memoir writer is a big winner—a reported $1-million advance for her book, *Ferraro: My Story,* 220,000 copies in print, a cover story and book excerpt in *Newsweek,* appearances on *Donahue* and *Good Morning America* and a Barbara Walters interview on *20/20.* As a main selection of the Book of the Month Club for January, the Ferraro memoir is shaping up to be the latest beneficiary of a mass-market business that is reaching landslide proportions. Today those who aren't writing their own memoirs appear to be reading other people's:

☐ This week, Lee A. Iacocca's *Iacocca: An Autobiography,* from Bantam Books, marks the beginning of its second year on the New York *Times*'s list of nonfiction best-sellers. A mere 2,270,000 copies of the book are in print.

☐ The top five books on the *Times*'s nonfiction best-seller list this week are all memoirs—Iacocca's; Priscilla Presley's account of Elvis with his pompadour down; Shirley MacLaine's latest; Howard Cosell's unsporting life; and Chuck



ILLUSTRATED BY MICHAEL WITTE

Yeager's *Yeager: An Autobiography,* with 810,000 copies in print.

☐ David Stockman, who is 38, got a reported $2.5 million from Harper & Row for the story of his years inside the Reagan White House. Reagan's former U.N. ambassador, Jeane Kirkpatrick, at 58, is getting less ($900,000) from Simon & Schuster for her story covering the same period. Simon & Schuster is also publishing the reminiscences of Edward Rollins, a third Reagan insider.

☐ The Reverend Jesse Jackson has signed with Simon & Schuster to do his memoirs, while Andrew Young, recently re-elected mayor of Atlanta, is writing his for Bantam, with a projected 1986 publication date.

AND SO IT GOES. ESTÉE Lauder told her story last month for Random House. Billy Baldwin's memoirs, also out last month, are modestly entitled *Billy Baldwin,* while Sol Linowitz more grandly offers *The Making of a Public Man,* just published by Little, Brown. Peter Ueberroth records how he ran the 1984 Olympics in *Made in America,* published this month by Morrow; Howard Cosell admits he was on the sidelines in *I Never Played the Game;* and Jerry Kramer keeps the action going in *Distant Replay,* carrying the Green Bay Packers story forward. Although the memoirs of actresses Jane Russell and Judy Carne (published by Delilah and Rawson, respectively) recently emerged to little notice, Bantam has high hopes for the stories of Patty Duke (unscheduled), Beverly Sills (1986), and Hugh Hefner (1987, if he finds the time).

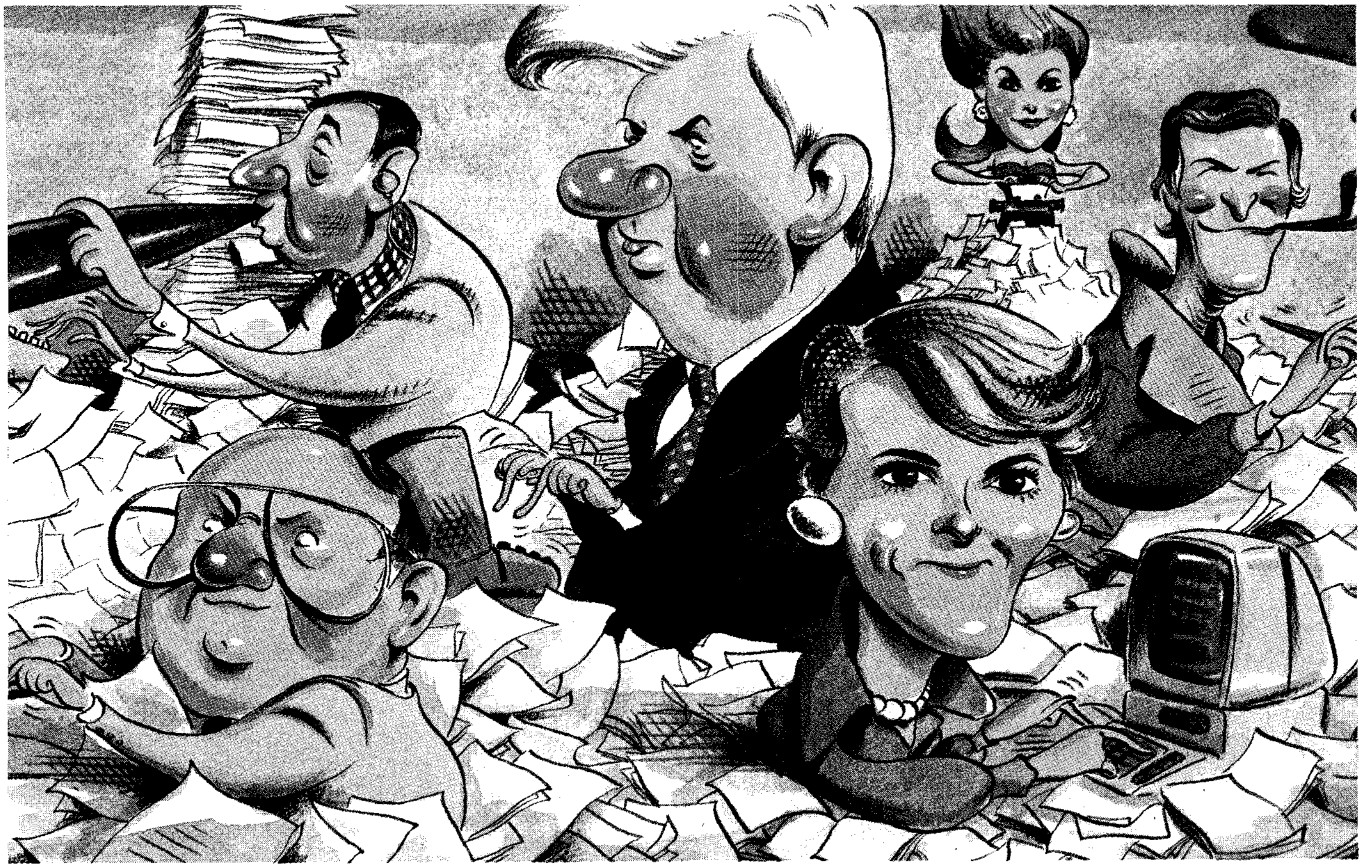
When the public figure is deceased, or otherwise distracted, others take up the memoir-writing task. This fall, Wilfrid Sheed describes his parents, Frank and Maisie, while Nancy Sinatra writes about her father, Frank. Yaël Dayan remembers life with father, the late Israeli general, and Camelia Sadat remembers her dad, the late Egyptian president. Meanwhile, Jehan Sadat, the stepmother and widow, is finishing *her* memoirs with the help of Linda Bird Francke, who recently collaborated with Geraldine Ferraro and, earlier, with Rosalynn Carter.

Francke is one of the new breed of writers who are turning the memoir-manufacturing business into a cottage industry—"Ghost, Inc.," she jokes. Another writer, William Novak, is the Stakhanovite of ghostly production. He worked with Iacocca, just finished a collaboration with Herb Schmertz of Mobil, and is now concurrently helping out Tip O'Neill and Sydney Biddle Barrows, the "Mayflower Madam."

The group of contemporary memoirists is so diverse that it's difficult for either book publishers or trend watchers to offer many solid generalizations about the significance of our current memoir mania. Some publishers question whether the phenomenon is all that remarkable. "There's never been a moment in American society when people weren't writing and reading memoirs," says Michael Korda, vice-president and editor-in-chief of Simon & Schuster and a memoirist of sorts himself, as well as editor of the Rollins book. Peter Osnos, associate publisher at Random House and editor of the forthcoming memoirs of House Speaker Tip O'Neill, agrees—up to a point. While memoirs have been popular for a long time, he says, "the enormous advances asked for—and received—by aggressive agents" on behalf of big-ticket personalities are what make people sit up and take notice.

Traditionally, publishers and authors shared the risk of a new project. Now, caught up in a process they can't or won't control, publishers regularly take million-dollar gambles on memoirs by big names. Korda himself acknowledges that there is a greater attention to celebrity today—"a passion for brand names that's very American."

It's clear that curiosity about other people, particularly well-known people, is part of the popular culture. But it's not just "American." The Iacocca autobiography is also a best-seller in the United Kingdom, Israel, and West Germany, as well as in other countries. The more debatable, and interesting, questions center



CELEBRATING CELEBRITY: *A life of work and accomplishment no longer speaks for itself: It has to be spelled out—both for the ego of the memoirist and for the entertainment of the audience.*

on the shifting categories of brand-name memoirists, on how the modern memoir production process works, and, ultimately, on the utility of the end product for all involved—authors, publishers, and readers.

EVERYTHING CONNECTED WITH popular culture these days has its roots in television. In 1962, early in the television era, the historian Daniel Boorstin worried that Americans were moving from the celebration of heroes—people who had actually achieved something—to the celebration of celebrities, people well known simply for being well known. Television certainly gives name recognition to those who appear on it regularly. Number-one best-seller Priscilla Presley benefits both from her current exposure (on *Dallas*) and from her past proximity to a major icon of late-twentieth-century America. In politics, a high identification level translates into votes; in publishing, high I.D. means sales. Simon & Schuster, according to Korda, did very well with the life stories of Phil Donahue and Merv Griffin, both total creatures of TV. Even fleeting exposure can help. "People knew Iacocca from those 30-second spots for Chrysler," says Stephen Rubin, vice-president and editorial director of Bantam Books.

Others claim to see deeper effects of television on the mass psyche. Neil Postman, whose study of television and popular culture—*Amusing Ourselves to Death: Public Discourse in the Age of Show Business*—is being published this month, argues that our electronic, "imagistic" society produces a one-take mind: "Because people can't concentrate on extended forms of exposition, the most popular narratives are individual life stories." If we have magazines and newspapers with the personality-centered, visual look of television, such as *People* and *USA Today*, then why not books that are like television, that is, memoirs?

Other social theorists argue that the memoir business reflects an eighties fixation with success—how did they do it, so I can do it, too. Worse, it's said, a life of work and accomplishment no longer speaks for itself: It has to be spelled out—for the ego of the memoirist and for the entertainment of the audience, with both processes as painless and TV-like as possible. Enter the ghostwriter, smoothing out the narrative so it flows easily for author and reader alike.

To be sure, Iacocca, Yeager, MacLaine, Lauder, et al. are men and women of achievement, rather than people who are known for being known—people like Jerome Zipkin or Jerry Hall. Several years ago, a social scientist traced 40 years of popular success stories in the mass media and concluded that there had been a shift in subjects from captains of industry to show-business figures. The study, while welcomed as an effort to quantify a notoriously speculative field, is nevertheless viewed today with some skepticism. As Herbert Gans, a Columbia University sociologist, points out, the apparent shift in subjects may signify only the changing tastes of editors rather than the desires of a mass audience.

The Iacocca memoir, in any case, shows that personal success stories are back, if they ever went away. Stuart Applebaum, director of publicity at Bantam, reports that it is the biggest-selling adult nonfiction hardcover book in a third of a century—since the Reverend Norman Vincent Peale's *The Power of Positive Thinking*.

The pull of both books is similar on one level: They are inspirational stories. Iacocca's book is also about the hero as lone striver—the Italian outsider who made good in the executive Wasp auto culture of Detroit. There's also an up-front quality about Iacocca's story, an apparent frankness that appeals to contemporary values. The poor-immigrant angle is mostly hype: Iacocca's father was a solidly middle-class businessman who sent his son to a good college. Iacocca, the man and the book, also has a contemporary message about how to beat Japan at its own game of world trade. And Iacocca has, as Michael Korda says, "one good story to tell—how Henry Ford fired him."

The Yeager memoir is also about a loner hero of unusual achievement. Like Iacocca, Yeager did it his way, often at odds with the system, flying fighter planes and experimental aircraft. Like Iacocca, Yeager, too, had a co-pilot, former *Time* magazine writer Leo Janos (who is now helping Hefner with his memoir). But Yeager got his initial boost not from TV spots but from Tom Wolfe's book *The Right Stuff* and the movie based on it. Even without TV, his name recognition was sky-high and his persona well known to a wide audience.

In hindsight, then, the Iacocca and Yeager books can easily be spotted as sure winners: Each boasts a genuine hero with high I.D and a couple of good yarns. Bantam, however, didn't see it that way. "We got a lot of blank looks at the start of both of those enterprises," recalls Rubin. "They were regarded as very unlikely candidates for best-sellerdom." Picking a winning memoir remains a highly unpredictable publishing art at best.

THE REAL ADVANCES IN THE memoir business over the last few years have been in the area of marketing techniques. Certain memoirs have natural demographic and geographic bases: O'Neill is expected to do well in Washington and Boston, Ueberroth in Los Angeles. A mass-market memoir needs national sales. The Iacocca book, though, went beyond even the national reading audience, reaching what might be called non-reading readers. People who seldom if ever buy hardcover books bought it. This was in part because of Bantam's experience as a paperback publisher. "I saw it distributed in places where you never saw books before," says Osnos. "They were at candy-store counters and other non-traditional outlets."

Currently, Bantam's marketing zeal is being channeled into the Ferraro book. The cover story and book excerpt in *Newsweek* last month was worth more than $100,000 to author and publisher for the magazine rights—and probably much more than that in publicity and resulting book sales. Only relatively recently have *Newsweek* and *Time* made a practice of picking up book excerpts for their covers, thereby lending their prestige and reach to the launching of new titles.

The publishers' marketing people work in a similar fashion with the TV-magazine shows. Ferraro's memoir-promotion appearances in the last few weeks were not accidental. "All the pieces were put in place," says Bantam's Applebaum modestly. And not incidentally, the potential book audience now knows what Bantam wants it to know well before the critics' reviews come in. Lukewarm or negative reviews, for that matter, seem to have little effect once the memoir marketing machine gets up to speed. As with a hit TV show, the critics' opinions are beside the point.

More than a television society, we are an information society, and the publicity machine plugs into this. Ueberroth's book comes on the heels of the World Series (as baseball commissioner, he was on the screen and in the sports pages). Random House plans to bring out the O'Neill memoir in the spring of 1987, following the Speaker's retirement after 50 years in politics and 35 years in the House. (You can be sure that all of official Washington, from Ronald Reagan down, will be bit players in O'Neill's Last Hurrah.) And the Jesse Jackson and Andrew Young memoirs will benefit when the 1988 presidential campaign thrusts both men into the news again. Even negative information can contribute to sales. Ueberroth was the subject of an unflattering series in the Los Angeles *Times* last summer, and Geraldine Ferraro's family finances are due—yet again—for investigation by the Philadelphia *Inquirer.*

The biggest prize of all.

THE BIG QUESTION ABOUT BIG-ticket memoirs concerns their value. Publishers may have created a marketing mechanism that drives them. They dream of the old days: "With all due respect to David Stockman's brilliance," says Osnos, "his book probably would have gone for a $50,000 or $100,000 advance ten years ago, rather than a reported $2.5 million." But publishers must live in the present: Osnos and Random House paid about $1 million for O'Neill's memoirs.

The critical and financial fate of the Stockman, Kirkpatrick, and O'Neill books may help determine the next level of advances for memoir writers. For what it's worth, Stockman and Kirkpatrick look to be long shots: He's probably going to have trouble making the White House Office of Management and Budget sound sexy, and she's probably not going to sabotage her political ambitions with too much candor. O'Neill, though, is considered the right age and temperament for a good memoir.

More often than not, major memoirs earn back their advances. Richard Nixon received some $2 million for *RN,* his memoirs; though exact sales figures are unavailable, the book sold briskly worldwide, and other publishers say it more than made back its advance. Henry Kissinger's memoirs, *The White House Years,* charted a somewhat similar course—large advance and large earnings. Lyndon Johnson and Gerald Ford, however, are politely described as "disappointments" as memoir writers, if not as chief executives. And while Jimmy Carter did well as a memoirist, Rosalynn Carter did better—with Francke's help, she was a number-one best-seller.

The financial rewards aren't necessarily a memoirist's primary motivation. Iacocca is giving his book earnings to charity (he can afford to, on his estimated $1-million-a-year Chrysler salary). Anyone who has met Yeager may be forgiven for believing that he would have told his stories to bar-mates for free. And, like Kirkpatrick, Ueberroth has his sights on high elective office. Whether political memoirists or celebrity memoirists, they all glance in the mirror of public opinion—and adjust their image and life according to what they would like to see reflected. A boardroom full of Fortune 500 executives has enthusiastically offered their Iacocca-style sagas to publishing houses

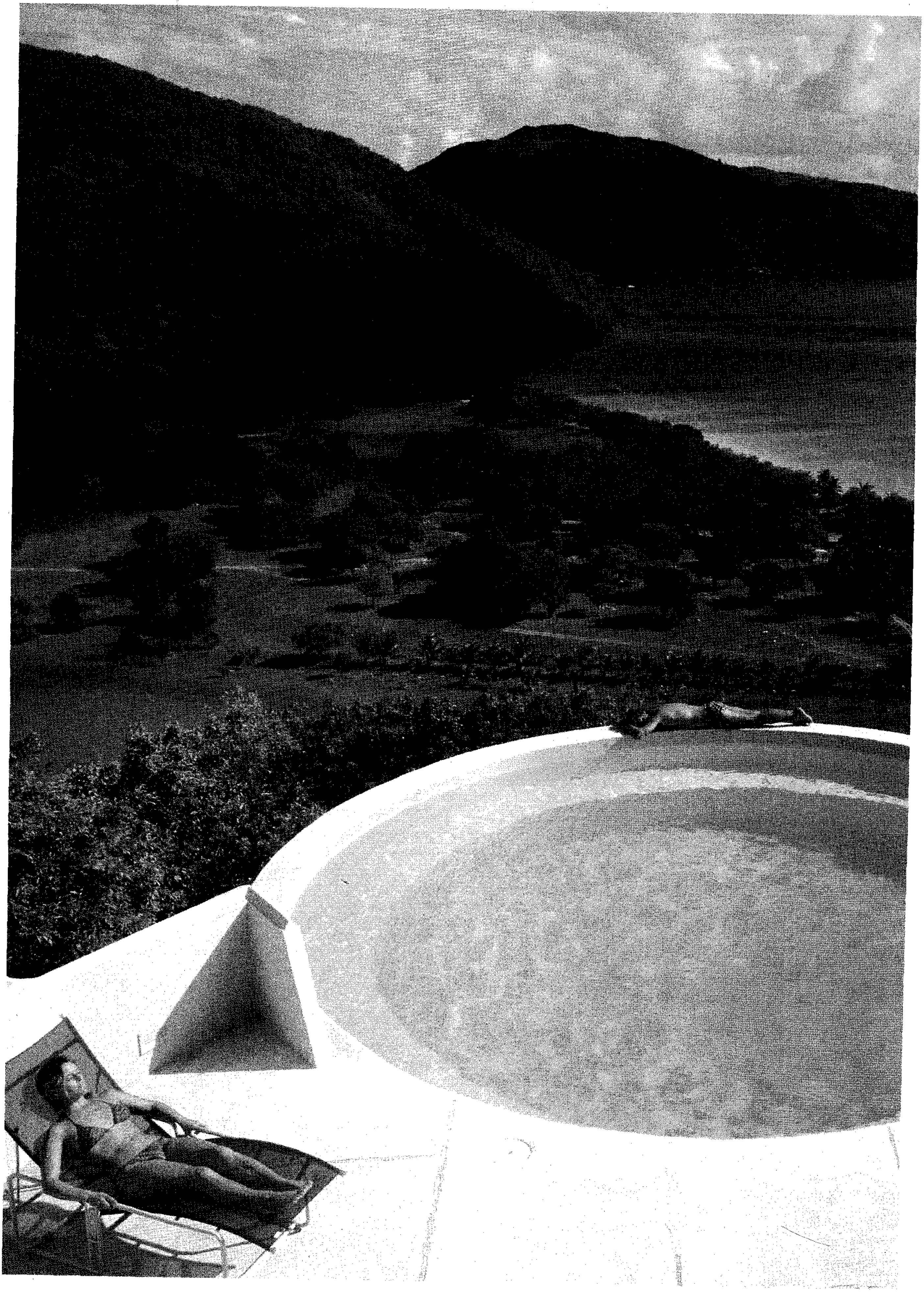
The collaborators also like the work. Francke, an accomplished magazine writer and author, had modest success with her own nonfiction books, but working with three contemporary, powerful women like Carter, Ferraro, and Sadat was a whole new experience. "It was as if I was there, standing on the podium at the Moscone Center, being nominated for vice-president," Francke says. For his part, Novak gets to listen to O'Neill, a raconteur whose Washington stories span the years from Sam Rayburn to Ronald Reagan. Novak also gets a percentage of the take now, instead of the flat fee he received for his work with Iacocca.

THERE REMAINS, FINALLY, THE reader. The audience comes to memoirs for various reasons, high-minded or low-down, just as with television viewing. "We expect the Shelley Winters story to be different from the Laurence Olivier story," says Michael Korda. The hype that accompanies big-ticket memoirs also affects the readers' expectations. As good as Stockman's book may be, we can't forget its price tag. Readers intuitively realize that Ferraro's story can only be as candid as career considerations permit.

Perhaps the most we can hope for is some modest insights, a touch of inspiration, and "one good story." Stuart Applebaum offers a little-ticket perspective: "For $17.95," he says, "you can spend an evening with the hero of your choice in the privacy of your own home." This really does make the act of reading a memoir like watching a videocassette, but then again, Bantam, the House of Hits, is obviously on to something.

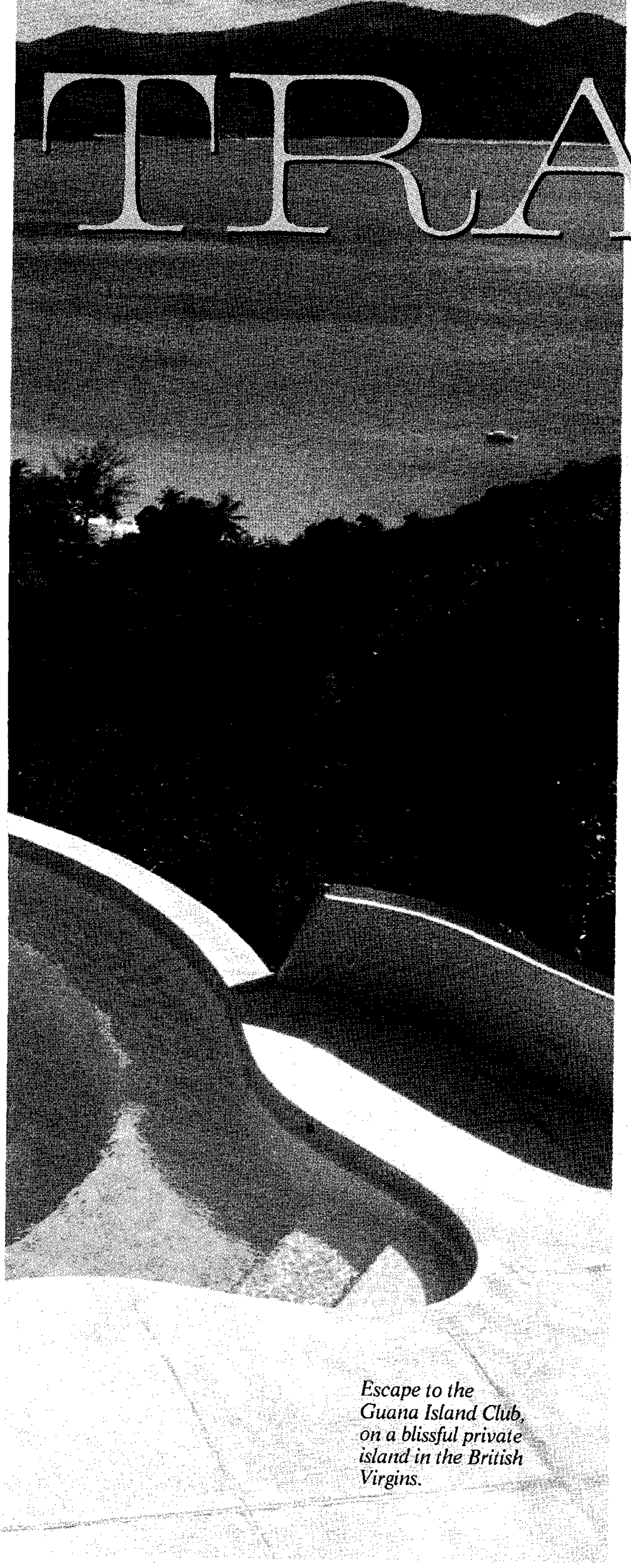
With candor or caution, at big-ticket or little-ticket prices, the memoir industry clatters on. Publishers have a futures book for the next major auctions, and, as might be expected, the life stories of "imagistic" personalities—to use Neil Postman's term—are near the top of the wish lists. Surprisingly, prospective Hollywood memoirs—say, of a Robert Mitchum—rate higher than the memoirs of a Johnny Carson, mainly because of the overseas sales potential (U.S. television stars don't travel well).

The major memoir of the nineties, of course, would be Ronald Reagan's. He has the highest I.D., enormous personal popularity, and more than one or two good stories to tell. He also has the pick of the White House's video-wise writing corps to help him through the transition scenes and longer takes. ■



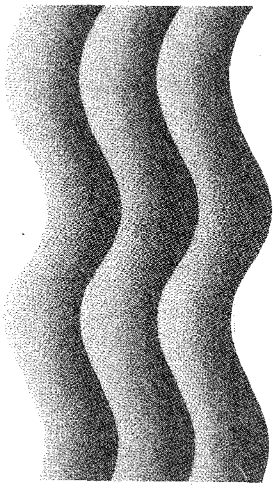
ISLAND TRAVEL

BY LINDA WOLFE AND JENNIFER CECIL



Escape to the Guana Island Club, on a blissful private island in the British Virgins.

Here are fourteen beguiling Caribbean retreats—palatial lodgings for the rich and famous, Spartan digs for hikers and naturalists, tiny resorts that exude serenity, bustling big-city hotels where the gambling is *serious.* There's a getaway spot for every sort of traveler, sophisticated or ingenuous, restless or languorous...and for every pocketbook: Double rooms go from $57 to $600 per night, no meals included.



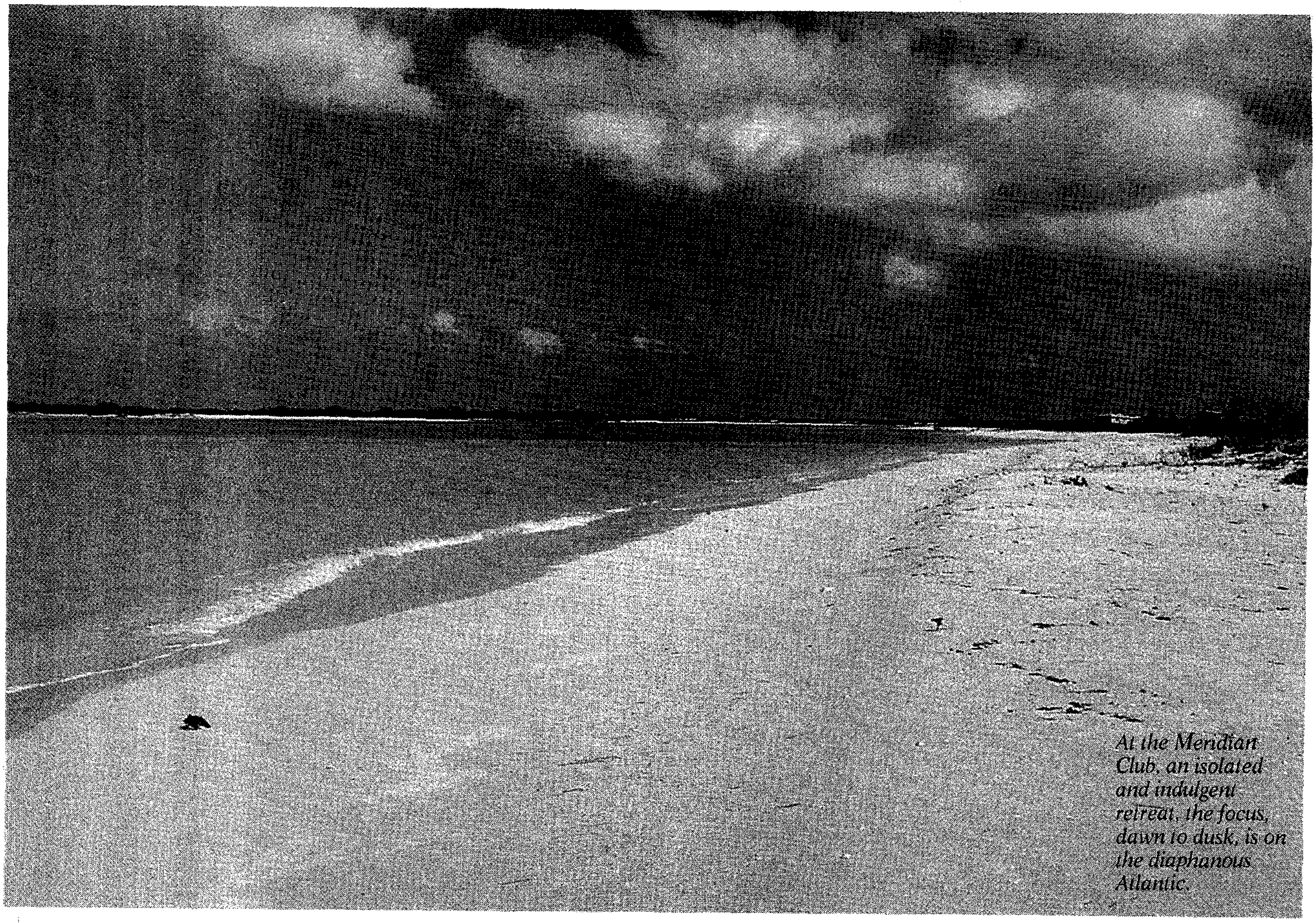
SWANK AND SECLUDED

LUXURIOUS HIDEAWAYS FOR THE STYLISH, PAMPERED FEW

As the plane banked, the chalky Turks and Caicos Islands came into view, set in a film of transparent turquoise flecked with coral heads and milky schools of bonefish. We squinted, trying to make out Pine Cay, which, like most of the 30-island chain, lies on the northern end of this magnificent reef-bound lagoon. Our destination was the offhandedly stylish **Meridian Club**, on the private cay's alabaster shore.

For some ten years, this isolated but indulgent retreat has been something of a secret. "How did *you* discover the club?" was the standard question among the barefoot nature lovers (most of them over 30) enjoying the casually sophisticated house-party ambience. The Meridian is a hybrid—a club run for Pine Cay householders as well as a resort with twelve handsome, low-slung lodgings for the rest of us.

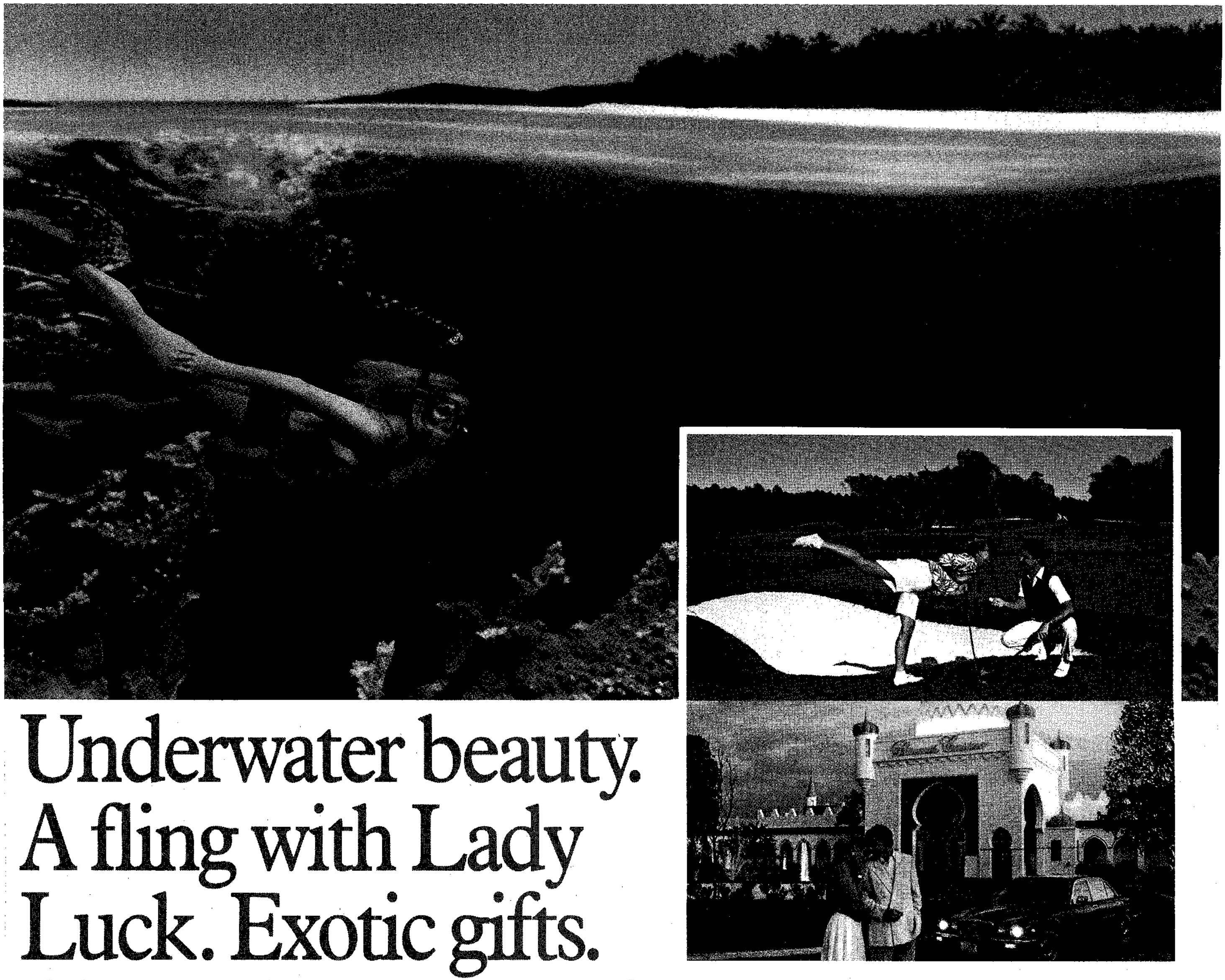
Dawn to dusk, the focus is on the diaphanous Atlantic and that one-in-a-million beach. Oh, you can explore the 800-acre cay, fish for tarpon and bonefish, bird-watch, perfect your tennis. Or bike past wood beach houses to the dive shack



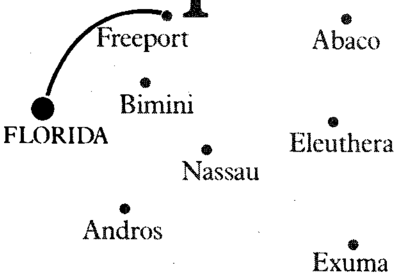
At the Meridian Club, an isolated and indulgent retreat, the focus, dawn to dusk, is on the diaphanous Atlantic.

Photograph by Richard McBride

Freeport/Lucaya.
You may not want to do it all, but it's nice to know it's there.



Underwater beauty. A fling with Lady Luck. Exotic gifts. Championship golf. Gourmet meals. Soft powdery beaches. Sailing into the sunset. It's all there.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It's Better In The Bahamas.

and the club commissary, a sort of corrugated Balducci's purveying vintage wines, Amaretto di Saronna, and fresh beluga caviar. But generally, early-morning ocean dips, sailboarding, and snorkeling above the sunken cannon near crumbling Fort George (built about 1798) take precedence.

JUMBY BAY: *Obviously, someone very fussy oversees details in this exclusive private-island resort.*

Pine Cay is flat, sandy, scrubby, and *hot*. In the afternoons, guests retire to their cedar-and-stucco bedrooms for naps or novel-skimming. The dwellings, set among the dunes and connected to one another by bougainvillea-trellised walkways, are intelligently planned: There are waist-high dividers between the living and sleeping areas, and mirrored sinks flank a tiled shower. There's direct access from each beachfront terrace to each spacious bath.

After 5 P.M., the beach becomes hospitable again. Stroll or swim the mile to Sand Dollar Point for the exercise as well as for the remarkable shelling. At sunset, follow the explicit club manual and peer at the sky; you may get a glimpse of the rare "green flash." We didn't, but during drinks on the weathered clubhouse balcony, we caught the incandescent spectacle of a rocket launch from Cape Canaveral as it lit up the evening sky.

Meals, downstairs in the light-dazzled dining room (which is being redecorated by the management group hired after my March visit to run the club), may well be Meridian's number-one activity. With good reason. A savory parsley-herb mixture coated the cubed potatoes, and the fresh sugar snap peas and carrots accompanying three pink and juicy loin lamb chops were cooked al dente. My favorites at the wingding the club held on Saturday night: bacon-wrapped grouper kabobs, beef fillets pan-fried to order, and a crumbled-Heath-Bar-and-whipped-cream dessert that was a delight.

Even after poolside lunches of succulent crayfish, chicken-and-grape salads, and crackling pizza squares, few of us could pass up the piña colada cake, the rum-soaked coconut sponge cake, or the pound cake marbled with brown sugar and mocha-java cream. Breakfasts offered little relief: maple-syrup-drenched French toast or shirred eggs baked in cream, the yolks still runny.

Yellow floodlights backlit the palm trees as the band from Providenciales tuned for the Saturday "jump up." After the dazzling buffet, kids, guests, and residents mingled, dancing barefoot and fancy-free to a lilting song: "*Every* body move, no *body* get hurt."

The Meridian Club, P.O. Box 350367, Fort Lauderdale, Florida 33335 (305-942-5563 or 800-327-3139). From December 20 through March 31, 1986, a standard room ranges from $275 to $350 per night; a deluxe room ranges from $300 to $375 per night. Both are double occupancy. Three meals a day are included. Off-season rates are lower. Add 15 percent for tax and service charge; there are extra fees for scuba and deep-sea fishing. The club is closed from August through October. No credit cards. —J.C.

WHEN THE UP-AND-coming feel low and overworked and begin to question what it's all *for*, one reasonable answer to the existential question is "to be able to afford a stay at **Jumby Bay**." Just a few minutes' ferry ride from Antigua, this place isn't just a resort, it's a raison d'être.

The utmost in exclusivity—there are only 34 rooms—Jumby Bay is at present the only structure on Long Island, one of the most accessible privately owned islands in the Caribbean. Long Island is a huge preserve—300 acres with a four-and-a-half-mile coastline—that will one day be home to a small number of super-luxury vacation villas. But right now, the entire vast spread exists for the delectation of just a lucky few.

They are housed in accommodations that manage to offer a great deal of privacy even though they're not out of view of one another. One group of rooms is in a hacienda-like compound on the edge of the sea; the other is in a cluster of conical-roofed rondavels on a hilly, grassy plain. The new wing (the hacienda) offers large bed-sitting-rooms that look uncrowded despite the fact that they contain two double beds, numerous chests and closets for clothing, a sink-you-down couch, capacious armchairs, a writing desk, and a butler's sink and bar. And they are so exquisitely appointed that one senses that someone very fussy indeed oversaw all the details: unusually downy bedspreads, unusually bright bulbs in the brass reading lamps, a knockout color scheme of peach, blue, and lavender. Most winning, however, are the bathrooms. They, too, are big. And they contain huge showers with doors that open upon little tropical gardens, so that to shampoo is to play at Dorothy Lamour beneath a waterfall.

The rondavels are suites—bedrooms with small adjoining parlors. These rooms are also handsomely furnished. But they don't have the sybaritic showers.

In the eighteenth century, Long Island was a self-contained sugar plantation, complete with fieldstone mills and a graceful great house with sweeping verandas, stately staircases, a courtyard paved with ballast bricks. These relics of the past have been restored and incorporated into the hotel's scheme. A mill provides a destination for a tiny, lazy walk. The great house contains a friendly bar, an extensive library with numerous books about Caribbean culture, and the hotel's dining room.

Lunch is served at a tiled, terraced beachside bar. It's a lovely meal, a rich palette of salads spread out on a buffet table and pork chops and hamburgers on a nearby barbecue. Dinner, in the great-house dining room, is more formal. Six courses, if you're in the mood. Good food, but the menu tends at times to be overly ambitious and on the heavy, *classique* side rather than nouvelle and light and suited to the tropics. Still, why quibble? The setting is perfect, and the wines are winsome and well kept, with choices that range from a Grand Cru Saint-Emilion at $20 to a Grand Cru Saint-Julien at $130.

Another pleasure: the swimming. Not one but *two* beaches—the 500-yard crescent of Jumby Bay itself, where deck chairs and umbrellas are spread out, and the even-lengthier Pasture Bay beach, a surfy left-to-nature expanse that is off by itself, affording almost total isolation. There are the usual water sports, a tennis court, bicycles on which to explore the island's flourishing white cedar and loblolly-pine forests, and the rocky peninsulas where Arawak Indians used to gather and grind stones for cutting tools. You can still find a few shaped implements in these ancient tool factories. I did.

Jumby Bay, c/o Resorts Management, Inc., 201½ East 29th Street, New York, New York 10016 (212-696-4566), or P. O. Box 243, Long Island, Antigua, West Indies (809-463-2176 or 800-225-4255). From December 21 through April 15, 1986, a room is $475 per night, double occupancy. Three meals a day, house wines, and drinks are included. Add 16 percent for tax and service charge. Off-season rates are lower. The hotel is closed from August through October. No credit cards. —L.W.

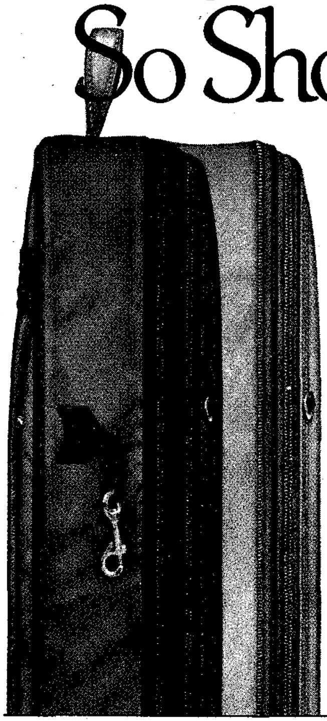
P**eter Island Hotel and Yacht Harbour** offers something to please almost every one of its 112 well-heeled guests. *Seclusion:* The posh British Virgin Island resort occupies a minute peninsula and an archetypal swaying-palm beach (though the resort owns most of Peter Island's 1,050 acres). *Escape from seclusion:* A custom-built ferryboat makes free, regularly scheduled trips to Road Town, the drowsy capital of the 50-odd British Virgins. *Quarters for the gregarious:* A-frame cottages just steps from the russet-marble-paved dining, drinking, and dancing complex. *Quarters for the reclusive:* Recently built tawny stone bed-sitting-rooms just over a tamarind-covered hill from the dining pavilion.

The array of deluxe-resort diversions is varied, too, and most—including snorkeling, tennis, sailing (in Sunfish and Squibs), sailboarding, island tours, and horseback riding—are, mercifully, covered in the room rates.

If abundance and options are Peter Island hallmarks, they are the root of a problem as well. On our visit last March, the generally cheerful and caring staff seemed hard-pressed to deliver on so many promises. We never got the traditional welcome, a gift bottle of Chenin Blanc; despite daily vows, the staff never fixed a plumbing leak; and the first-aid kit was out of urgently needed peroxide.

On the other hand, there was no shortfall on luxury: There were classy rattan chairs, lustrous cotton spreads, Rousseau-esque murals, luxurious terry bath sheets. And at the buffet, the massive joints of beef were all prime.

Our Harbour House room was appealing and perfectly positioned—on one



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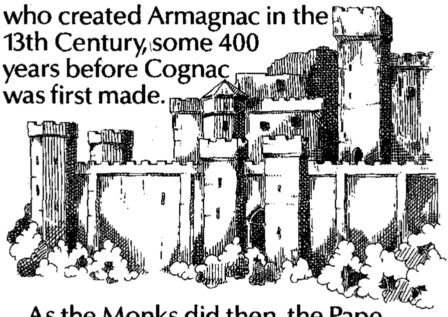
The family owes part of that secret—the ancient distillation ritual—to the Monks of the Cistercian Order who created Armagnac in the 13th Century, some 400 years before Cognac was first made.



As the Monks did then, the Papeloreys do today. They distill mellow brandies from the wines of Bas-Armagnac and more vigorous brandies from wines of the Tĕnarĕze. The Cellarmaster's vigilance over the traditional copper stills assures the constancy of this ancient ritual. Then, the brandies are blended in proportions which achieve a perfect balance of their virtues.

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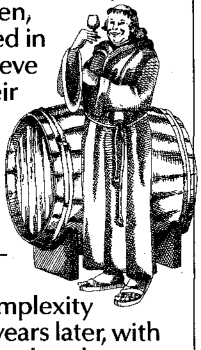
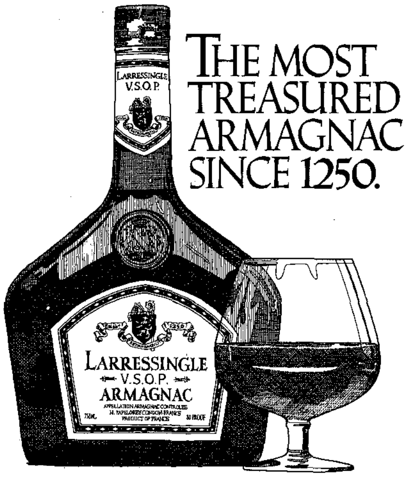
Softened by aging, Larressingle is delicate and marvelously smooth—with an essence that lingers on the palate to be savored for a long, long time.

And that is the lore of Larressingle.

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ISLAND TRAVEL

side, the saltwater pool and wind-ruffled Sir Francis Drake Channel; on the other, the boat basin, which offered glimpses of yacht life, St. Tropez–style. The tiled seafoam-and-peach bedroom had a peaked ceiling, large closets, a bounteously provisioned mini-bar, and mildew-retarding wire baskets instead of drawers. The bathroom was spacious.

Stroll, bike, or ride the jitney with the fringe on top from the Harbor Houses and the pool-reception-boutique-and-bar cluster to the rustic-chic new Beach Houses (each Beach House has four cedar-and-stone units with bonsai-planted atriums). Deadman Bay Beach, near the five Beach Houses, offers a powdery half-mile of sand, an open-air lunch pavilion by an entrancing underwater-seascape mural, and water sports.

A taciturn dive-shack attendant pointed to the cliff end of Deadman's Cove and said we could snorkel there, neglecting to warn us we'd be snorkeling over stinging coral. He *should* have warned us; the tide was going out, and we had to fight our way back in to shore, continually pressed against the coral. Painfully scratched, my daughter and I were offered only a curt "Get some hydrogen peroxide at the reception desk." Your best protection here is self-protection.

Our picnic foray to White Bay, a lovely, lonely strand facing what is said to be Stevenson's Treasure Island, was a happier occasion. (Lucky for us; a friend of mine who visited Peter Island in August was surrounded by jellyfish when she went for a dip in White Bay. The staffer who drove her to the picnic neglected to mention that the bay was full of them.) And cantering under the palms beside isolated Big Reef Bay was a breezy delight.

Steel drums lured guests in floral prints and tropical weaves to the curving bar and huge armchairs in the resort's social hub for pleasantries and planter's punch. The next night, the reedy tootling of the "fungi" band floated into my favorite of the three formal dining areas—a snug stone ship of a room at seawall's edge. The meal was lackluster, alas, but the Saturday buffet was a smash: mounds of astonishingly sweet Brazilian shrimp and sea-fresh crayfish tails and a lime-sparked seviche of tenderized conch. This chef knew his shellfish *and* his beef (the roast sirloin was fork-tender).

Breakfast was fish, steak, and ham and eggs served under the dining pavilion's bamboo ceiling. I spent the last brilliant morning on our terrace, having café au lait and sweet-cream pastry, watching the cruising fleet hoist sail, and wondering why staff training fell short of the first-class facilities in this stunning location.

Peter Island Hotel and Yacht Harbour, Box 211, Tortola, British Virgin Islands (800-346-4451). From December 21 through April 6, 1986, a Harbour House room is $340 per night; a Beach House room is $410 per night. Both are double occupancy. Three meals a day and afternoon tea are included. Add 17 percent for tax and service charge. Off-season rates are lower. The hotel is open all year. A.E., C.B., D.C., M.C., V. —J.C.

POSH, PALATIAL, AND so sophisticated that you feel you're on the Mediterranean, not the Caribbean, **Malliouhana** is possibly the most glamorous hotel in the islands today. The glamour starts with getting there. You and the rich and famous—chic clothing designers, award-winning screenwriters, jaded European royalty—pile aboard a small, efficient, and swift charter that the hotel can book out of noisy, dirty St. Martin airport. But before you've really *begun* to compare notes, you've landed on the tiny, sleepy island of Anguilla. A six-minute flight.

You might as well be on the moon, it's so undeveloped. Hardly a car in sight on the road to the hotel. Hardly a boutique or restaurant. Everything flat, low to the ground. Everything, that is, except Malliouhana, a soaring, shimmering structure built on a cliff. Outside, a Moorish influence. Inside, vast Indian tapestries, a grand Brazilian-walnut staircase, flowers and plants everywhere. And rooms that are so luxurious that it seems wasteful to think of leaving them for beach or bar. There's a four-poster bamboo bed, a chaise longue, Indonesian rattan chairs, and latticed French doors on the balcony, with its view of the sea. And a bathroom almost as big as the bedroom itself, and even more opulent. Indeed, with their walls of pinkish Italian marble, the bathrooms look rather like the lobby of Trump Tower.

All of this is almost enough to make you forget Malliouhana's biggest drawback: It's built *up,* not out. You may have to clamber up two flights of stairs to reach your room. And even if you are on a low floor, you will not feel close to nature here. Malliouhana overlooks the sea, but it does so from its mighty bluff. In this resort, opened a year ago, when Caribbean property had become as expensive as property anywhere, architecture and artifice must make up for what older hotels have in abundance: beachfront. There's a bit of beach here, but it is a climb down. And it's a small spit of sand compared with the extensive palm-

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BARBADOS
A LAND BEYOND.

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Photograph by Bill Hedrich/Hedrich-Blessing

MALLIOUHANA: *This grand hotel, on a mighty bluff, may be the most glamorous in the Caribbean.*

fringed offerings on private islands and long-established Caribbean resorts.

Malliouhana compensates for this by having not just one but three exquisite pools (one a wading pool) that are cradled in a smashingly landscaped hillside. And it has what may be the best dining room in the Caribbean, a restaurant that comes by its superiority through heritage. The menu was created by Jo Rostang, the brilliant chef-owner of the three-star Bonne Auberge in Antibes and a good friend of Malliouhana's owner, British businessman Leon Roydon.

The food served would create a sensation in New York, let alone in the Caribbean. It is original, imaginative, and enticing. Such openers as a warm salad of local rockfish, melon-and-grapefruit soup, lobster chunks in a sauce smooth with yogurt and crunchy with a tiny dice of orange zest. Main dishes like chicken breasts stuffed with leeks and striped with black truffle bars, crayfish and snapper sautéed in garlic sauce, whole roasted lobster with basil butter sauce. All of this is served in an open-to-the-breezes dining room, on tables set with Limoges plates and Christofle silver.

The wine list, too, is remarkable—there are some 200 wines to choose from—and in January, when I visited, there were many unusual, excellent but little-known French wines at relatively moderate prices. But, for an interesting reason, there may be fewer of these this winter season. Roydon told me, "Americans don't seem to choose their wines by reputation or recommendation or the quality or interest of the bottle. They usually pick by looking at the right-hand column and then selecting the wines with the top prices. So we'll be veering in the future toward the *grands crus.*"

There's one last amenity at Malliouhana: total privacy, if you crave it. While guests can't really get physically far away from one another, it's the kind of place in which an invisible veil of discretion encircles each faintly familiar stylish couple and makes them islands unto themselves.

Malliouhana Hotel, c/o David B. Mitchell & Company, Inc., 200 Madison Avenue, New York, New York 10016 (212-696-1323), or P.O. Box 173, Maids Bay, Anguilla, Leeward Islands, British West Indies (809-497-2111). From December 16 through April 15, 1986, a room is $260 or $300 per night, double occupancy; suites sleeping two are $600 per night; villas sleeping six are $1,200 per night. No meals are included. Off-season rates are lower. Add 18 percent for tax and service charge; there are extra fees for snorkeling, sailboarding, waterskiing, and sailfishing. The hotel is closed in September and October. No credit cards. —L.W.

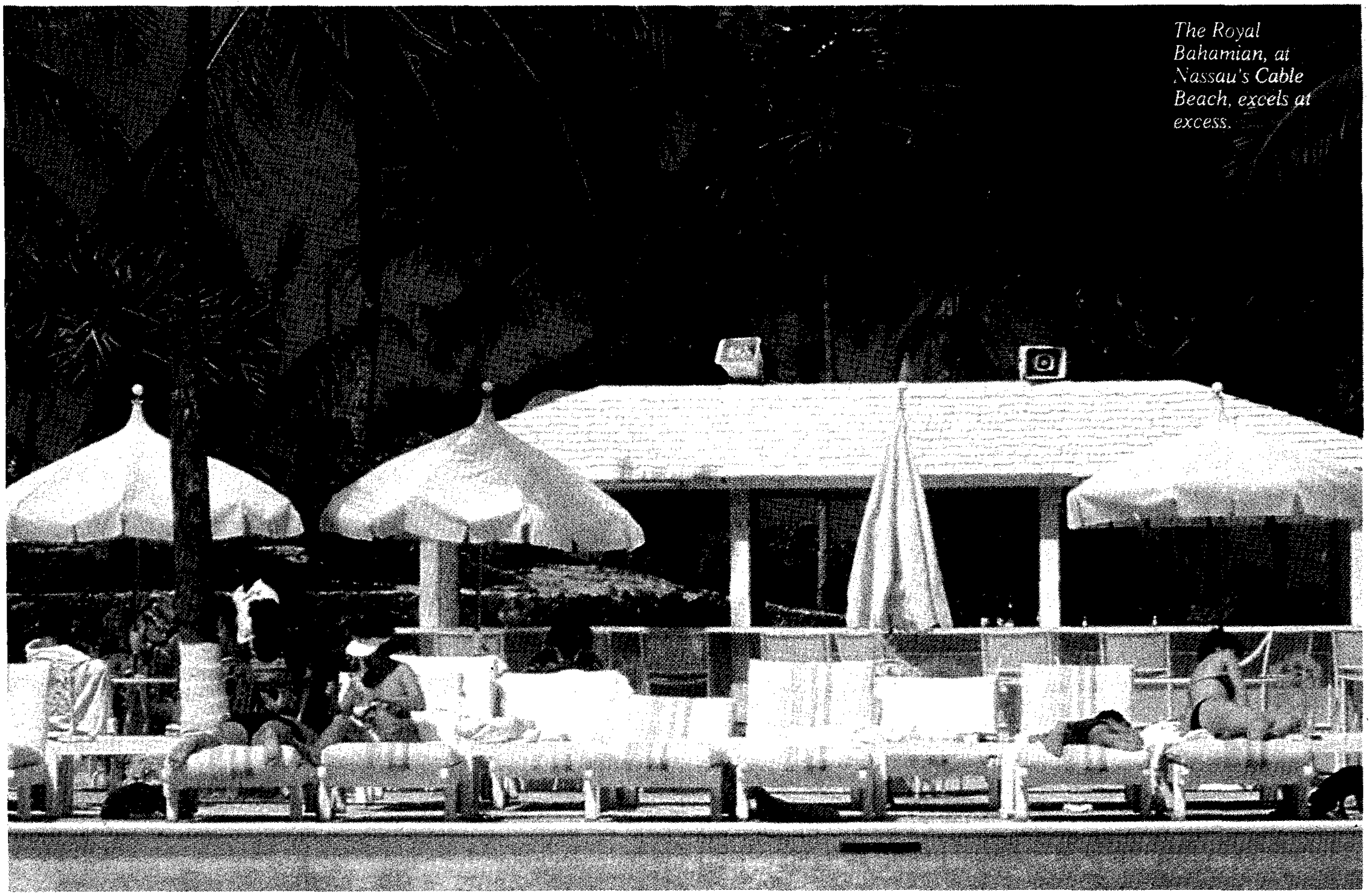
GAMBLING AND GLOSS

RAZZLE-DAZZLE RESORTS FOR THE BORED AND THE RESTLESS

THE **Royal Bahamian Hotel** at Nassau's Cable Beach fairly quivers with dramatic frills. A snappy guard waves your white El Dorado taxi past the flamingo-colored gatehouse, and a feather-crested Ruritanian doorman hands you into the canopied entrance. By the time "my" concierge greeted me, I wished I had packed a tiara.

Wyndham Hotels, in partnership with the Bahamian government, is betting multimillions on Cable Beach. Wyndham has overhauled the once chic Balmoral and turned it into the statusy Royal Bahamian. Guests at the white-colonnaded pink hotel (called the Manor House) and its ten villas can take a minibus shuttle to the water-sports center, the eighteen-hole Cable Beach golf course, and the pulsating casino-disco-nightclub scene at Wyndham's streamlined new 700-room Cable Beach Hotel and Casino.

Acres of marble, ankle-deep carpets, and walls and rugs tinted in subtle nail-polish shades give the six-story Manor House the air of an opulent international resort. How French, the razzle-dazzle of the chandeliered Baccarat's Restaurant,



The Royal Bahamian, at Nassau's Cable Beach, excels at excess.

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The United States Virgin Islands. Endless beaches, crystal-clear water, & far enough south in the Caribbean so that the average mean temperature in the winter is 78°F. A duty-free shopping quota twice that of other Caribbean islands or Europe. This year, before winter gets to you, get to us. See your travel agent.

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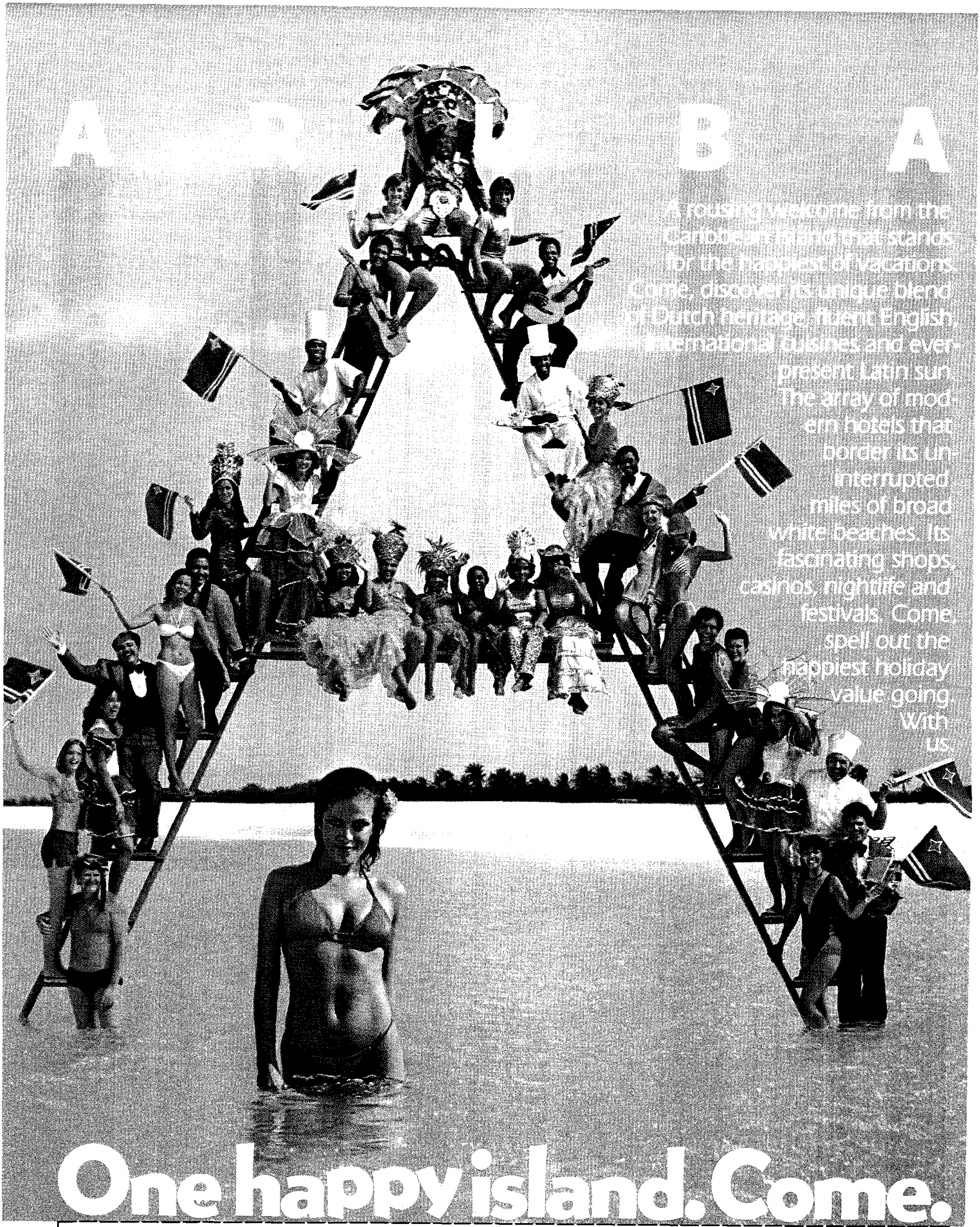

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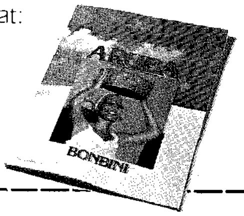

where the maître d' booms a theatrical welcome and amused waiters in white tails wink. How English, the Chippendale-style chairs, hunting prints, and burnished writing desks in the game room, where guests are served tea and cakes before dinner and post-gambling coffee and Danish after 11 P.M. How American-executive-suite, the mahogany-and-chintz bedrooms (there's no rattan in sight). After you check the pool and sea from your sheltered terrace, test the marvelous mattresses, and flick on the color TV, slip into a monogrammed terry robe in the bathroom, where Balmoral-era fixtures still await replacement, and take the elevator down to the health club for a workout, a restorative mudpack, or a whirlpool bath. If you want a private Jacuzzi or your own small oval pool, rent one of the tropically furnished villa suites next to the tennis courts.

We dined in the pricey Baccarat's Restaurant. Our morel-dotted wild-mushroom soup and sautéed veal medaillons topped with lime were prepared with finesse and served on properly warm Wedgwood; the food was almost worthy of the prices. Opting for a buffet breakfast in the pretty Café Royale, though, we found the pancakes leaden. When we ordered pastry from room service, mega-portions were sped to us, warm and light—and we got six strips of bacon per à la carte order.

The Royal Bahamian excels at excess. You can remain aloof from all the glitz and posturing, or you can let this fantasy hotel provoke a giddy sense of fun. Setting off to try the *cuisine minceur* menu at the highly touted Graycliff, we were hijacked—along with a best-selling author, a Jets quarterback, a North Dakota couple, and fifteen others—by an ebullient pied piper from New Jersey, and chauffeured to a real dive to savor *real* Bahamian conch chowder (minced conch and vegetables in a brisk, thyme-fragrant broth) and searingly hot pigeon peas and rice. On, then, to put out the fire with Moët at the dim, gray-walled Junkanoo disco at Cable Beach and to lose ourselves—and $10—among the couth school-holiday casino crowd.

Let Lurline, the able head concierge, map out your day. She steered us to the considerable colonial charm of Nassau's Parliament Square and to the Poop Deck—overlooking a yacht-filled marina—where we had butter-soft batter-fried conch.

Lilting sales pitches enliven shopping at the famous straw market. For Bahamian fabrics and fashions, try Androsia's Batik Shop at the Cable Beach Hotel, and visit Bahamas Hand Prints at Shirley and Mackey Streets for vibrant silk-screened designs. "Paint by Mr. Amos Ferguson"

"I just named my favorite hotel for my favorite person, Harry. Who else?" Leona M. Helmsley, President

When I married Harry, I changed my name to his. Now that the Harley Hotel is just the way we want it, we're changing its name to his.

From now on, it's The New York Helmsley Hotel.

After all the improvements I made on the inside, such as magnifying mirrors, extra large bath towels, phones in every bathroom, it was time to put his name on the outside.

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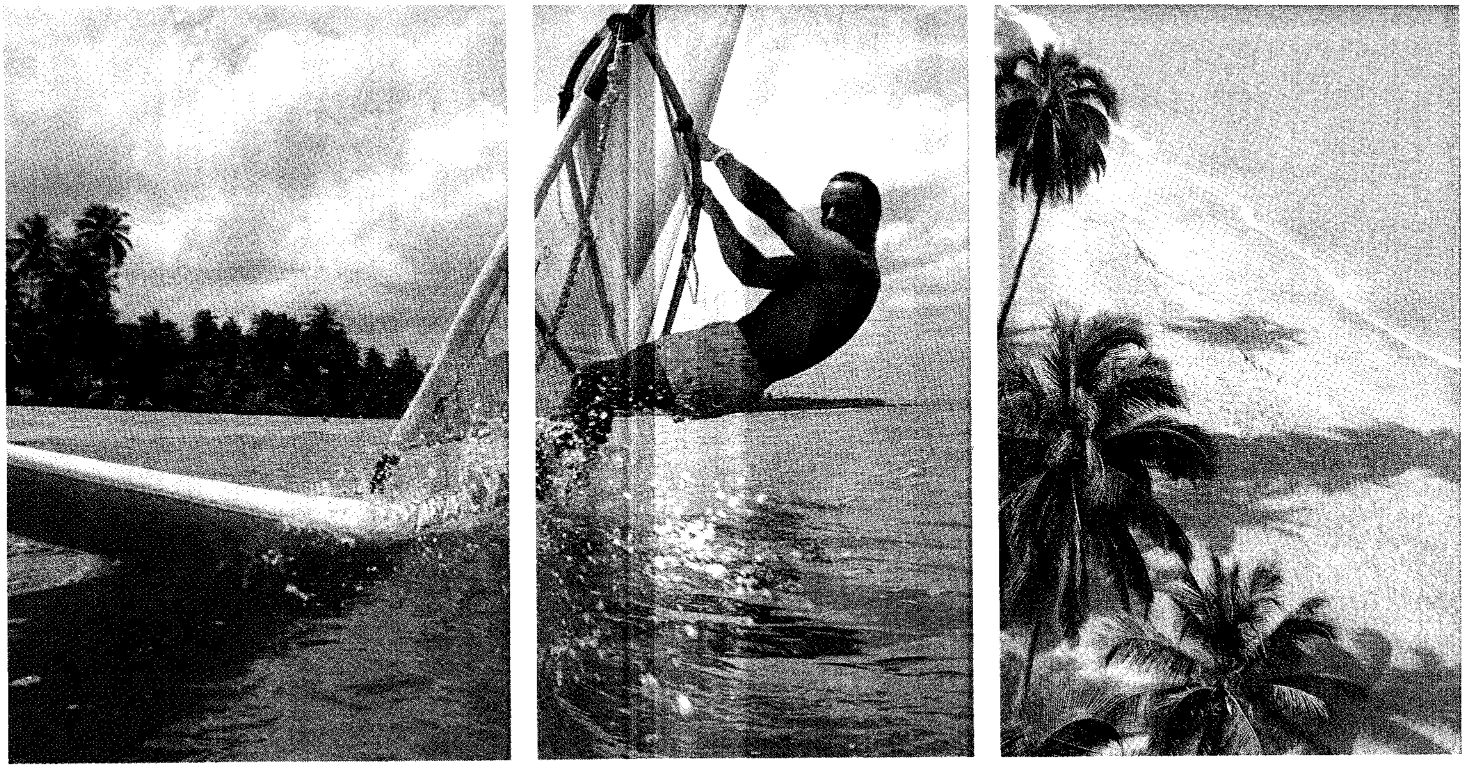


Kiko Dalmau: "Puerto Rico has 272 miles of unforgettable beaches—especially *Secret Spot, Crash Boat* and *Angry Ladies.*"

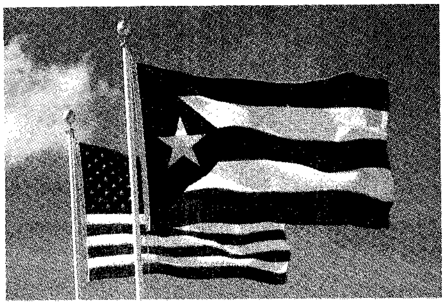
No one knows the beaches of Puerto Rico like Kiko Dalmau—windsurfing champion of the island and member of the 1984 Puerto Rico Olympic Team.

Añasco Beach on the western coast (shown above) is great for beginners. But go a few miles north to Rincón Beach and you'd better be a pro. The waves here are so challenging, it was once chosen as the site for the World Surfing Championship.

Puerto Rico is a paradise for water sport lovers. Fishermen can try for Bosco—an elusive 1,000-pound blue marlin. Scuba fans may find a seafloor carpeted with coral gardens. Snorkelers can be dazzled by exotic tropical fish. And sailors can rent everything from dinghies to sloops.

Discover the waters of Puerto Rico, and what they surround—a thriving island of beauty, peace and progress.

For a free color booklet, write to Puerto Rico Tourism, P.O. Box 025268, Department F, Miami, Florida 33102.

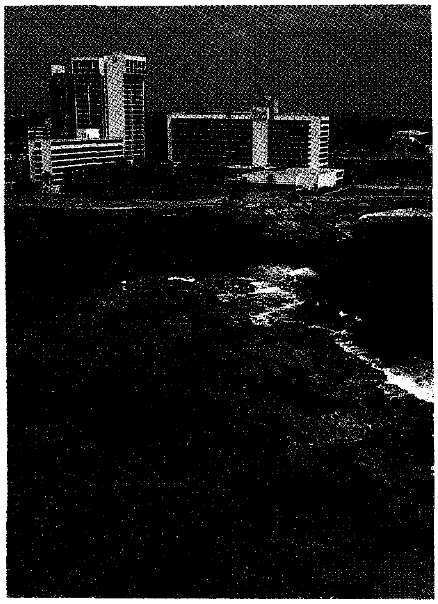


PUERTO RICO/ The Shining Star of the Caribbean

© 1985 Commonwealth of Puerto Rico.

is how the reclusive artist signs his engrossing primitives. His work is hard to locate: Although a Ferguson retrospective recently closed at Hartford's Wadsworth Atheneum, shows are still rare in Nassau. Ask at the Ocean Club for a cabbie named Dutch; he knows where Fergusons are to be found. The ingenuous radiance of the paintings makes them worth the search.

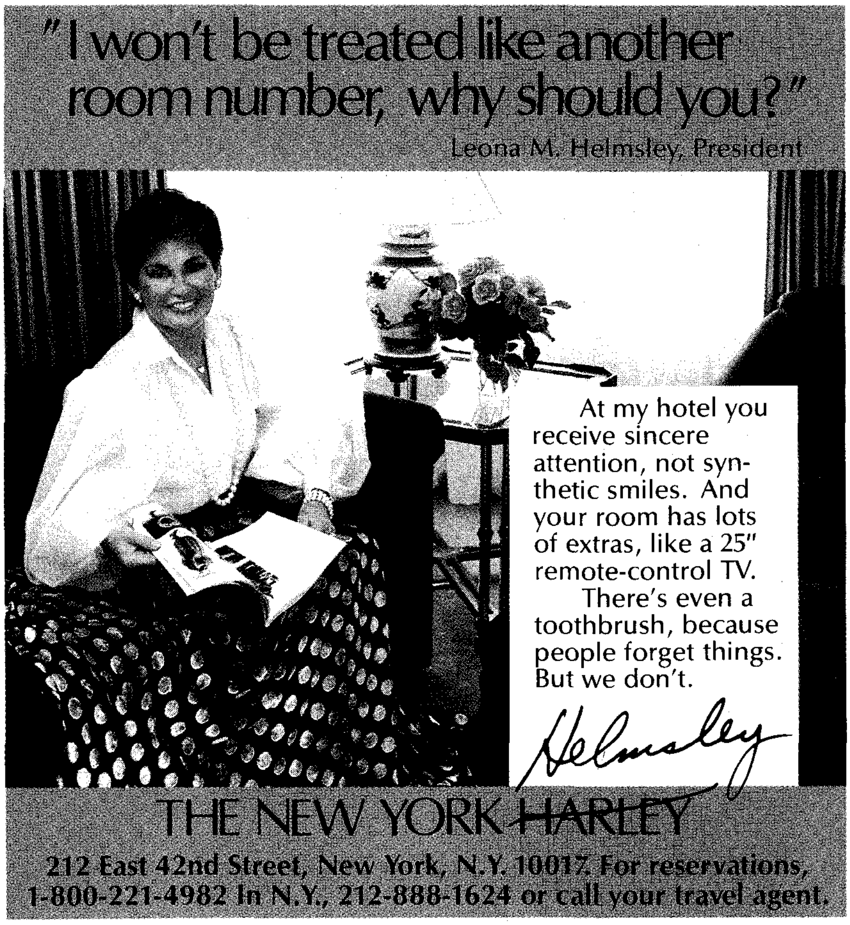
The Royal Bahamian, Wyndham Resorts, 5775 N.W. 11th Street, Miami, Florida 33126 (800-822-4200). From December 20 through April 21, 1986, a Manor House room is $175 per night; a mini-suite is $350 per night; a one-bedroom villa suite is $350. All are double occupancy. A three-bedroom villa suite (sleeping six) with pool is $1,200 per night. No meals are included; meal plans are available. Add 6 percent for tax. Off-season rates are lower. The hotel is open all year. A.E., C.B., D.C., M.C., V. —**J.C.**



CARIBE HILTON: *Action-packed and well run.*

PUERTO RICO? WHO WANTS to go to Puerto Rico? That's where folks went when more exotic islands were hard to reach, when places like St. Martin and St. Lucia didn't have direct flights, when places like St. Bart's and Guadeloupe didn't offer a choice of luxury hotels. I'd been turning up my nose at Puerto Rico for some time and heading, whenever I wanted Caribbean sun and splash, farther south in the island chain. But this year, after many years away, I went back—and found that the island was filled with pleasant surprises, not the least of which was the bustling, well-run **Caribe Hilton,** now owned by the government of Puerto Rico.

It's a hotel that works—an action-



"I won't be treated like another room number, why should you?"
Leona M. Helmsley, President

At my hotel you receive sincere attention, not synthetic smiles. And your room has lots of extras, like a 25" remote-control TV.
There's even a toothbrush, because people forget things. But we don't.

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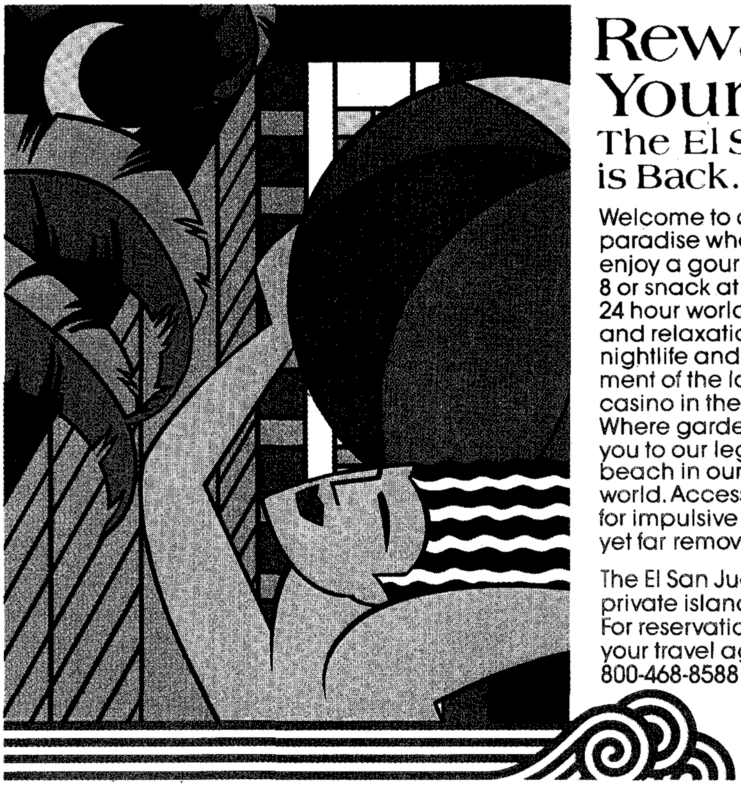

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AT SAKS FIFTH AVENUE AND OTHER FINE STORES, ADOLFO FOR LEON OF PARIS, 1290 AVENUE OF THE AMERICAS, N.Y., N.Y. 10104 packed big-city establishment with entertainment, dancing, gambling, a pleasant beach, and a large pool. One can have a whirlwind weekend here and nevertheless come home tanned and tamed.

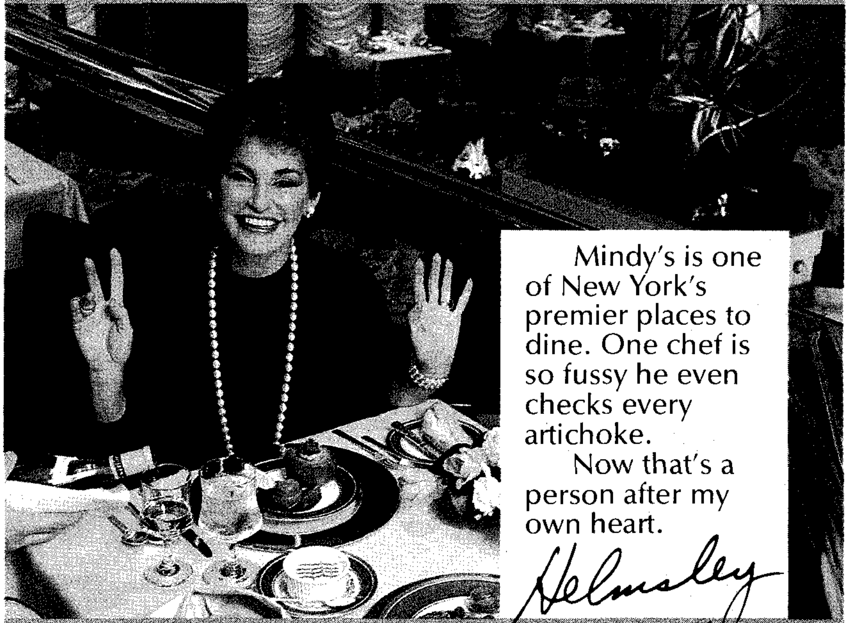
In the daytime, there are nonstop activities: aerobic exercises, aquatic exercises, scuba and snorkeling demonstrations, gambling lessons, organized jogging trips, volleyball games, afternoon bingo, even cooking lessons. At night, there are floor shows and discotheque dancing. But the biggest attraction is the sophisticated casino, hushed, icily air-conditioned, and inhabited by tuxedoed croupiers as well as formally attired players. This casino is serious.

Service is amazingly good, considering that the hotel has close to 650 rooms. I couldn't figure out how to open my terrace door. I called the desk, and two minutes later (truly—I timed it), an assistant manager knocked at my room to show me how the terrace doors worked. I went down to the swimming area—which, because it was a holiday afternoon, was packed not just with hotel guests but with local families who maintain cabanas at the Hilton—and discovered there were no more towels. Aha! I've caught you now, I thought. I asked a beach guard to get me some; he said he doubted he could find any but would try. I walked away and asked another. Same reply. I grumbled and got into a lounge chair. Moments later, from two directions, two beach guards arrived, each bearing a handful of towels.

The food runs the gamut from ordinary to not bad. In La Rotisserie, where men must wear jackets, the acclaimed American prime ribs, steaks, and chops are tough and flavorless, and salad is made of stiff, hard iceberg greens. But Puerto Rican dishes such as black-bean soup or lobster and shrimp sautéed with green peppers, mushrooms, and fresh tomato are delicious. And on Friday nights, there is a spectacular seafood buffet: mounds of Italian seafood salad; plains of broiled swordfish; a mountain of paella made with clams, oysters, and lobster; and cartloads of shrimp and crabmeat, oysters and clams. All you can eat for $25. No wonder the room was filled to capacity with stylish, savvy denizens of San Juan, as well as hotel guests.

As for Old San Juan, it's as intriguing as ever, with its museums, old plazas, and restored buildings. But it is increasingly becoming a shopper's paradise. Ralph Lauren has just opened an outlet shop, and I saw men's Lauren jackets, originally $350, on sale for $240; women's cotton shifts, originally $107, were on sale for $38.50. I figured that the next time I heard someone say he was going to London for a shopping weekend, I'd declare

"I wouldn't stay at a hotel without a great restaurant, why should you?"
Leona M. Helmsley, President



Mindy's is one of New York's premier places to dine. One chef is so fussy he even checks every artichoke.
Now that's a person after my own heart.
Helmsley

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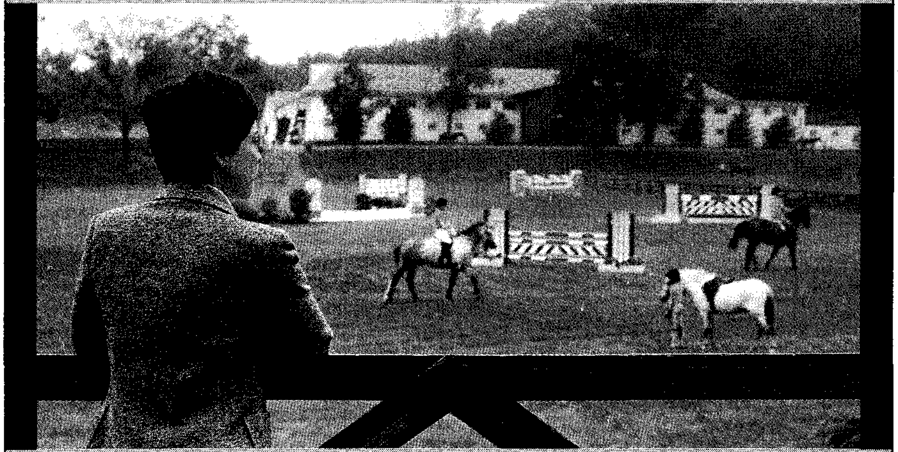

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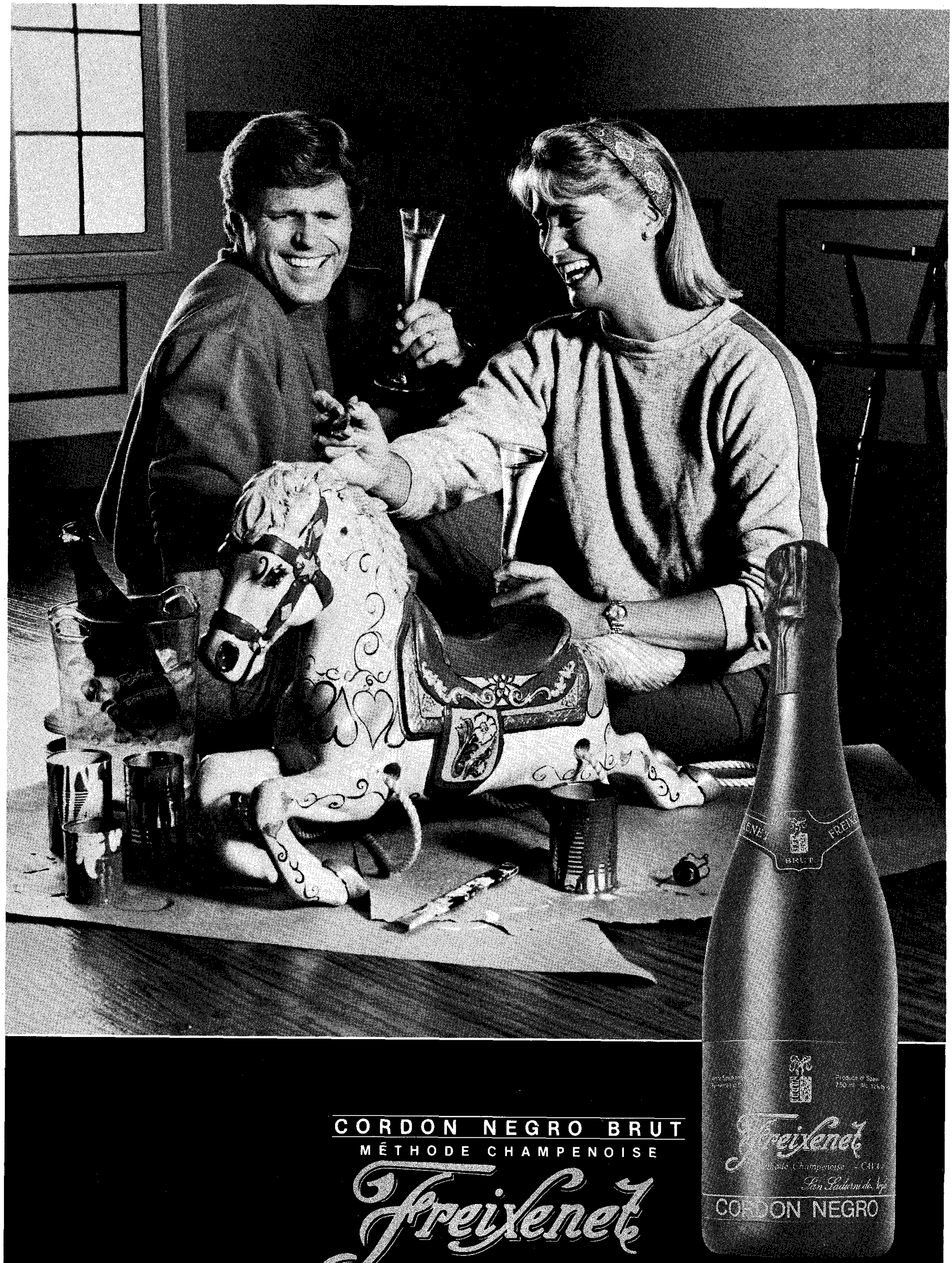
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that I take mine in Puerto Rico, where I can get fit as I get outfitted.

Caribe Hilton International, San Geronimo Grounds, San Juan, Puerto Rico 00973 (800-468-8585). From December 21 through April 15, 1986, a room ranges from $159 to $219 per night, double occupancy. No meals are included; meal plans are available. Add 6 percent for tax. Off-season rates are lower. The hotel is open all year. A.E., C.B., D.C., M.C., V. —L.W.

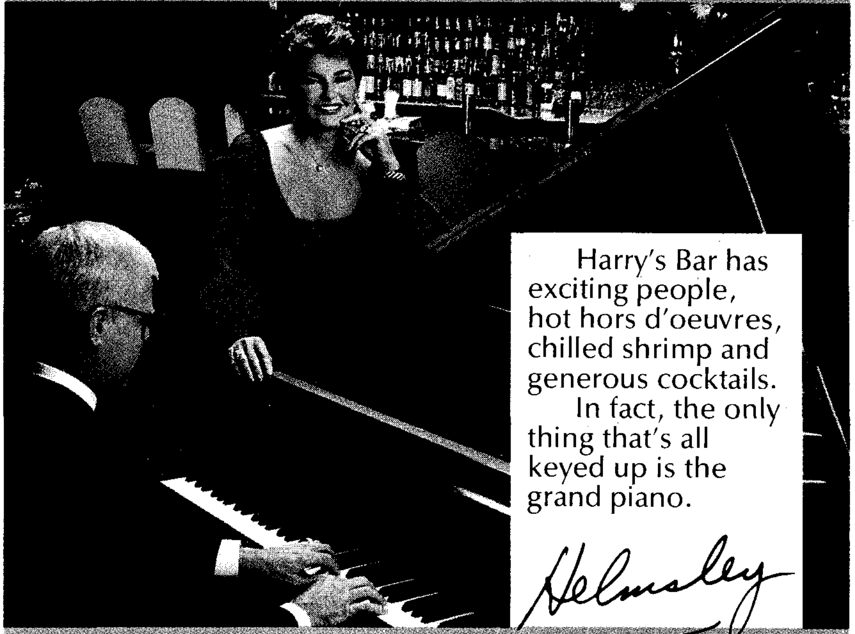
BIG, BRASH, AND BUSTLING, the **St. James's Club of Antigua** is for the active traveler. You name it, they have it. And more of it than you'll find in many other places. Do you want to swim? There are two beaches, one on the bay and one on the ocean, and two pools, one a nearly Olympic-size tub, the other the hot variety, with a Jacuzzi. Do you want to play tennis? There are five courts. Do you want to go sailing? There's an *armada* of Sunfish. Do you want to knock yourself out in sports other than the routine scuba diving and waterskiing? The club has a fully equipped gymnasium, and you can go riding on Texas-bred quarter horses.

Want a drink? There are three bars. A meal? There are three restaurants. A walk? There are a hundred acres to roam. And the hotel even has its own onsite immigration officers so that people who arrive by yacht can leap immediately into the hoopla.

The owner of the St. James's Club of Antigua is Peter De Savary, a British sportsman and businessman. He sponsored Britain's 1983 entry in the America's Cup race to the tune of $9 million; he once gave a party for 3,000 people; and he thought up the St. James's Club in London, a hotel that is run like an exclusive club, with fee-paying members, many of them celebrities like Michael Caine, Sir John and Lady Mills, Liza Minnelli, and Christopher Plummer. When De Savary decided last year to open the club on Antigua, he announced, "The kind of people who can afford to come to a place like this aren't the type who like lying around, not for more than 48 hours. They're movers and shakers. When they go on holiday, they get restless if there isn't something exciting to do."

The very opposite of an exclusive hotel, the Antigua St. James's Club has 105 rooms, many of them quite small, for the property used to be a Holiday Inn. (Another 75 villas are being added.) The rooms have been prettily refurbished, with pastel bedspreads on the two double beds, bright rag rugs, vivid local art. But there is something artificial, kitschy, about the St. James's Club. In the bed-

"I can't unwind in a high-pressure lounge, why should you?"
Leona M. Helmsley, President



Harry's Bar has exciting people, hot hors d'oeuvres, chilled shrimp and generous cocktails.
In fact, the only thing that's all keyed up is the grand piano.

Helmsley

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HOLIDAY BEACH
Large beautiful rooms with double beds, individually controlled airconditioning, television & balcony. Several cocktail bars, dining areas, casino freshwater pool, beach & tennis, make for a happy holiday at Holiday Beach.

PRINCESS BEACH
On the Caribbean shore, swim and scuba, tan & tennis, dine and dance, shop & champagne, casino capers. All are fun and fantastic at the Princess Beach. Love boat party & creole barbecues. Free transport to town.

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rooms, plastic plants. In the bathrooms, plastic violets. On the grounds, ersatz ruins! Apparently, somebody decided that the marina's fuel tanks were an eyesore and that fake ruins were just the thing to provide a cover-up.

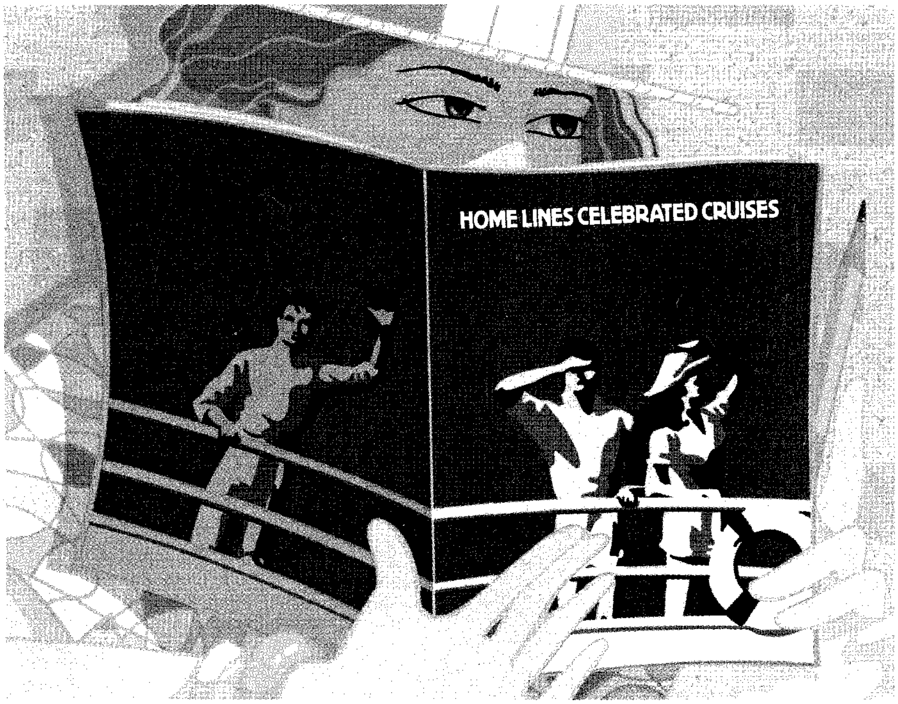
There's more kitsch in the main dining room. A huge artificial tree bearing real vines. Peacock chairs. Waiters who say, "Hi, I'm Alistair [or Alice], and I'll be taking care of you." A white piano. A singer simulating Sinatra.

The food in the main dining room is what is called nowadays "international fare"—the replacement term for the old phrase "Continental cuisine," which began to have too many negative associations. But by any name, the dining room's mélange of veal Marsala, broiled scampi in saffron sauce, grilled lamb chops, and grouper in coconut-sherry marinade was pedestrian when I visited in January. Best choices were the fresh catch of the day and the local lobster, which came relatively unadulterated. Worst was the carrot cake. Mine disgorged a large, unpulverized piece of carrot that hadn't quite made the grate. A manager told me they'd soon be "upgrading" the cuisine.

In any event, refined cuisine is not what the St. James's Club is about. It's about action. The fast pace. Not getting bored by all that Caribbean sun. Alongside the mammoth pool there are snooker tables. In the gym, there's a masseuse. In the lobby, a Leonard's of London hairstyling salon. In the Jacaranda Club, movies on cassette all afternoon, disco dancing at night. And then there's the casino, open as late as 3 A.M., where, when I was there, gamblers dressed informally in T-shirts and Hawaiian prints, while the croupiers, chiefly Englishwomen, flaunted sexy long red gowns.

As if all of this weren't enough, this winter season a championship croquet lawn is opening on the grounds, and next season the hotel intends to open a full European-type spa that will provide facial treatments and diet regimes. Whether the spa will become a reality remains to be seen. But there's already almost too much to do.

St. James's Club, c/o First Resort Corporation, 200 Madison Avenue, New York, New York 10016 (212-689-3048), or P.O. Box 63, St. John's, Antigua, West Indies (809-463-1430/463-1113). From December 21 through April 30, 1986, a room is $350 to $395 per night; a suite sleeping three is $600 to $800 per night. Both are double occupancy. Breakfast and dinner are included. Add 16 percent for tax and service charge, and there are extra fees for scuba, riding, and tennis. Off-season rates are lower. The club is open all year. A.E., M.C., V. —L.W.



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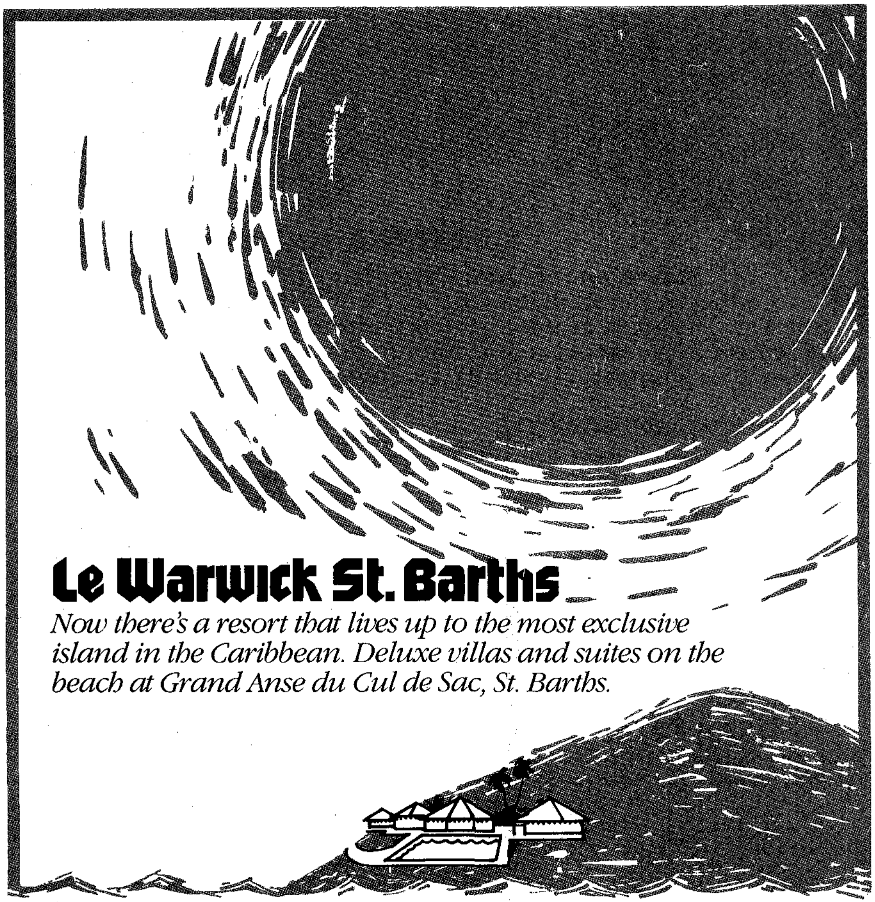

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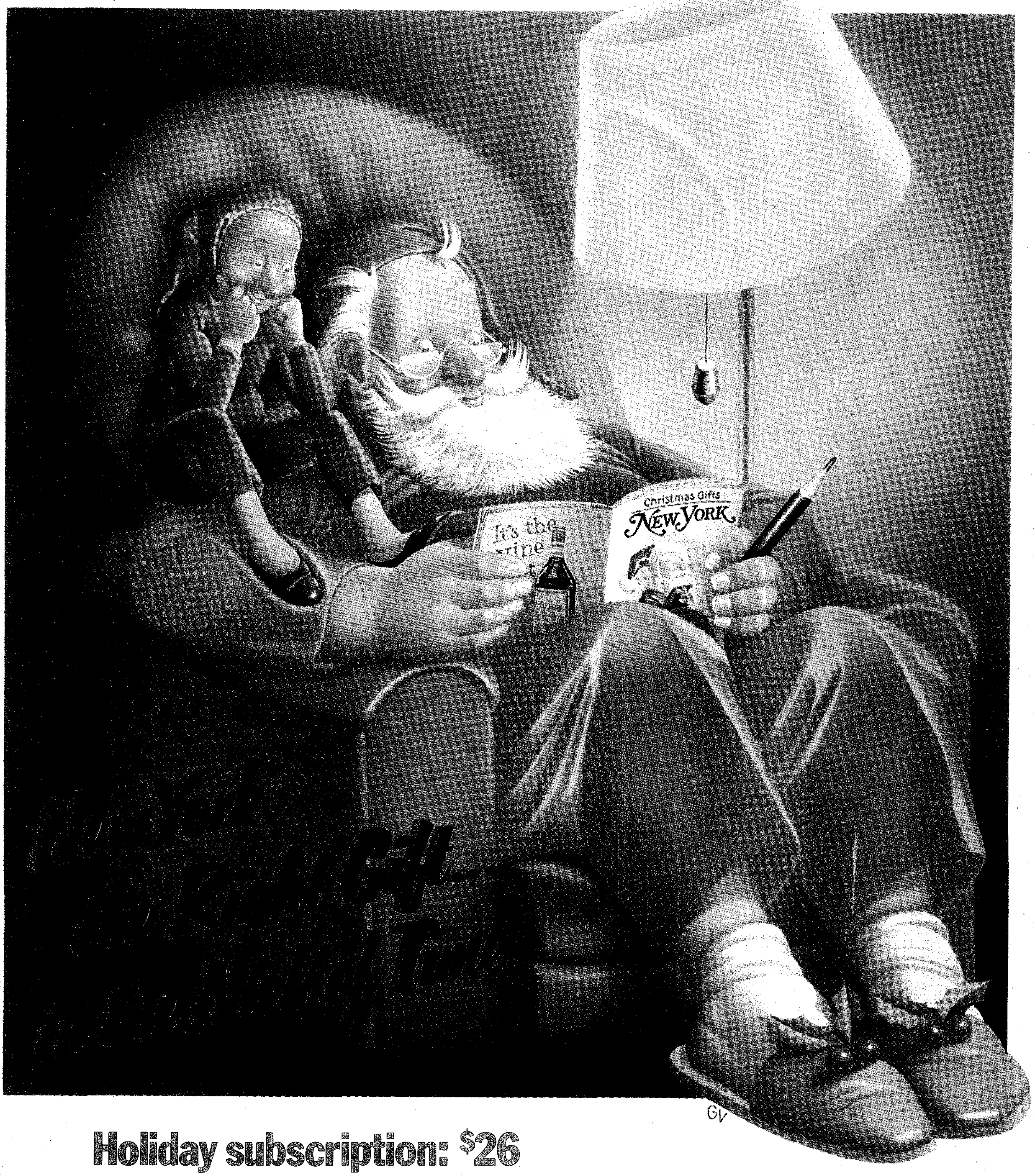
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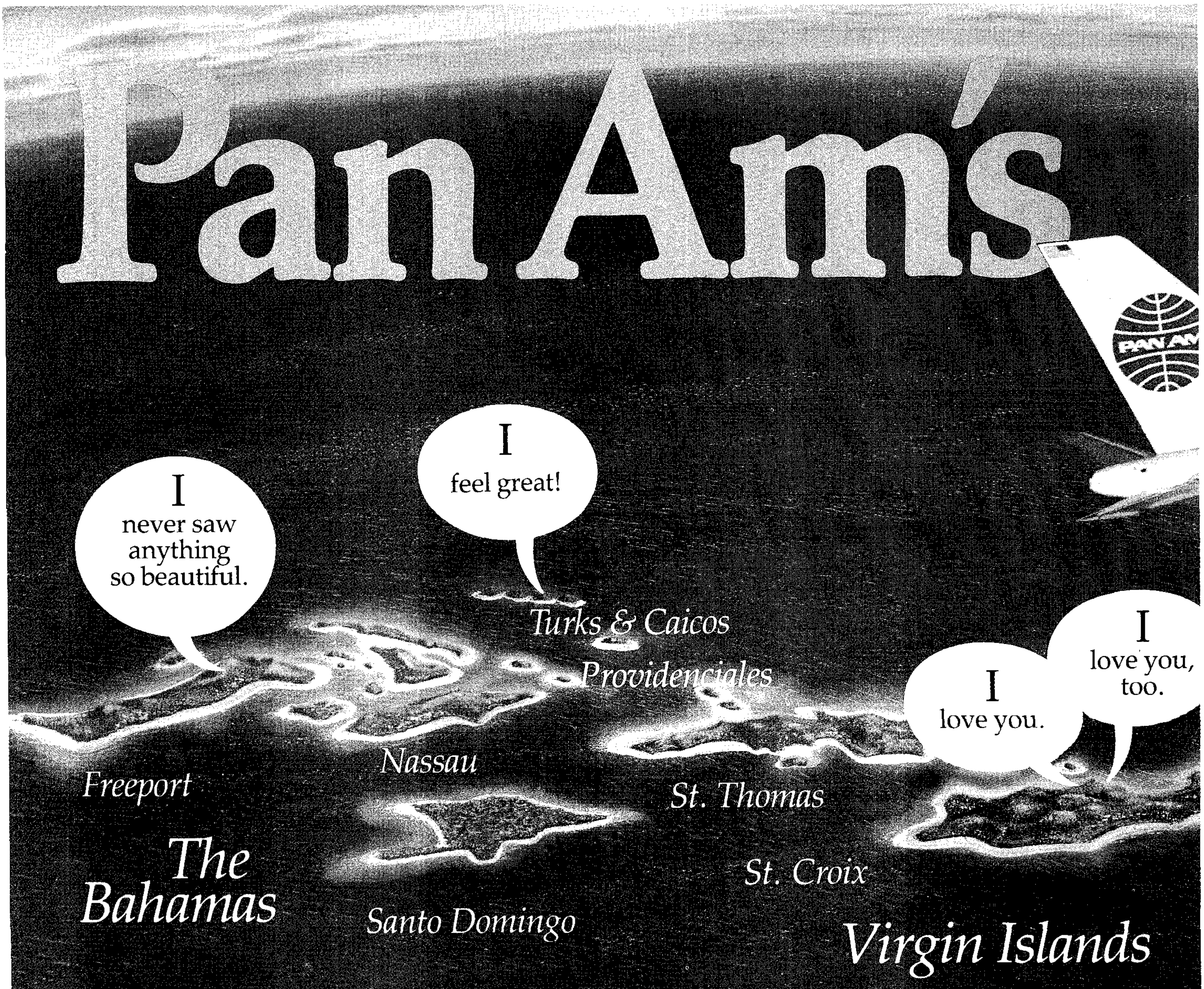
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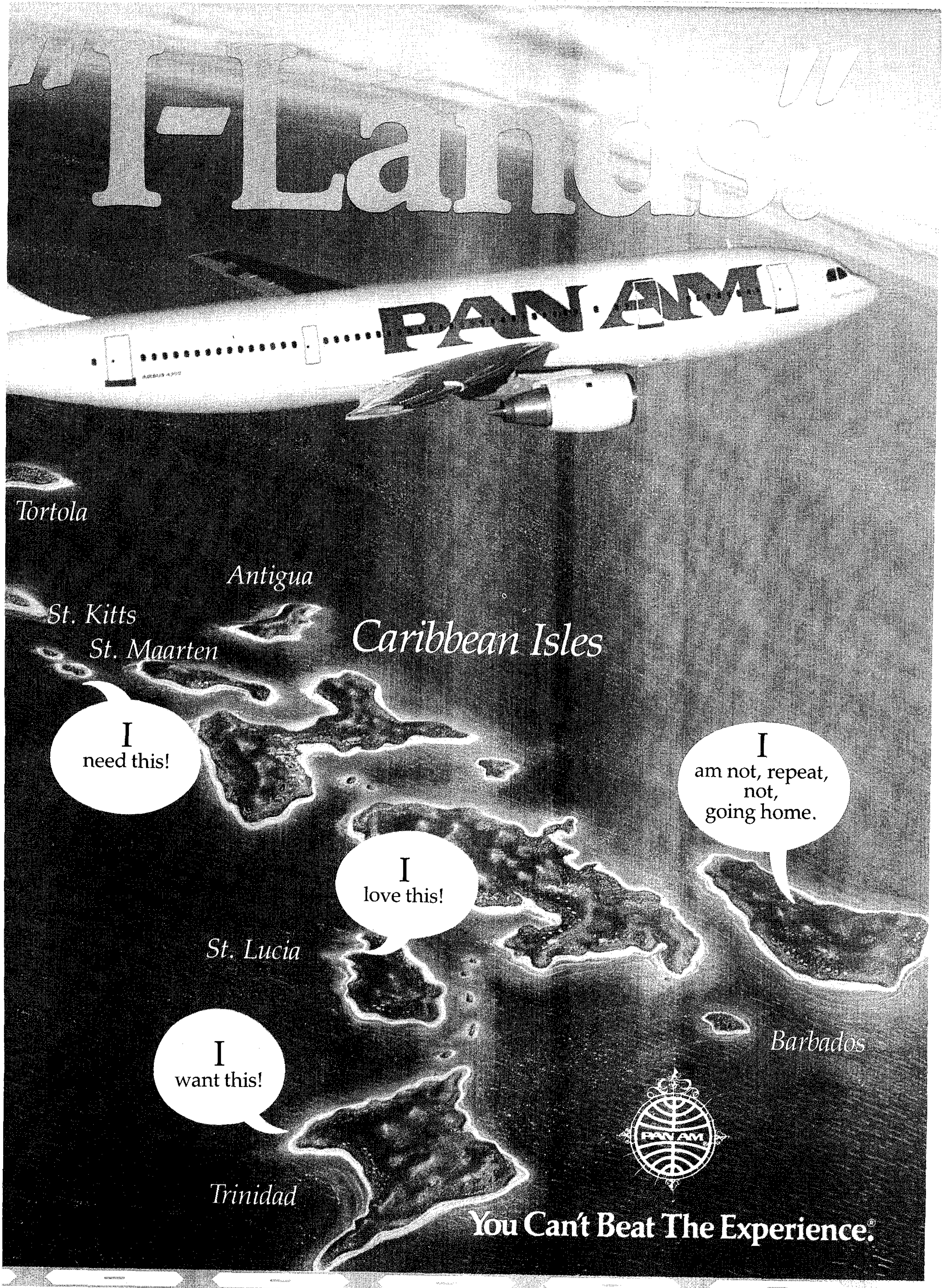
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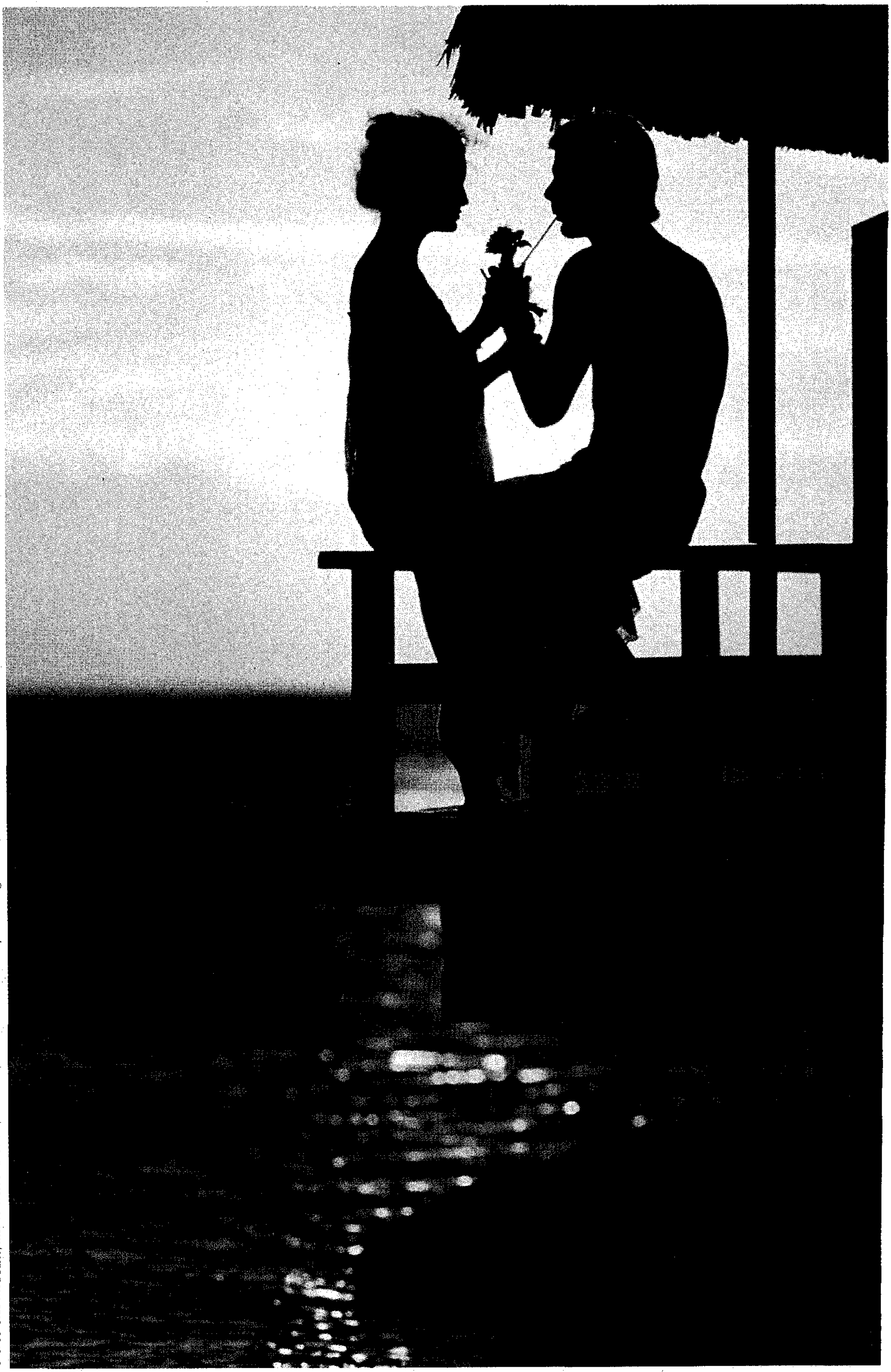

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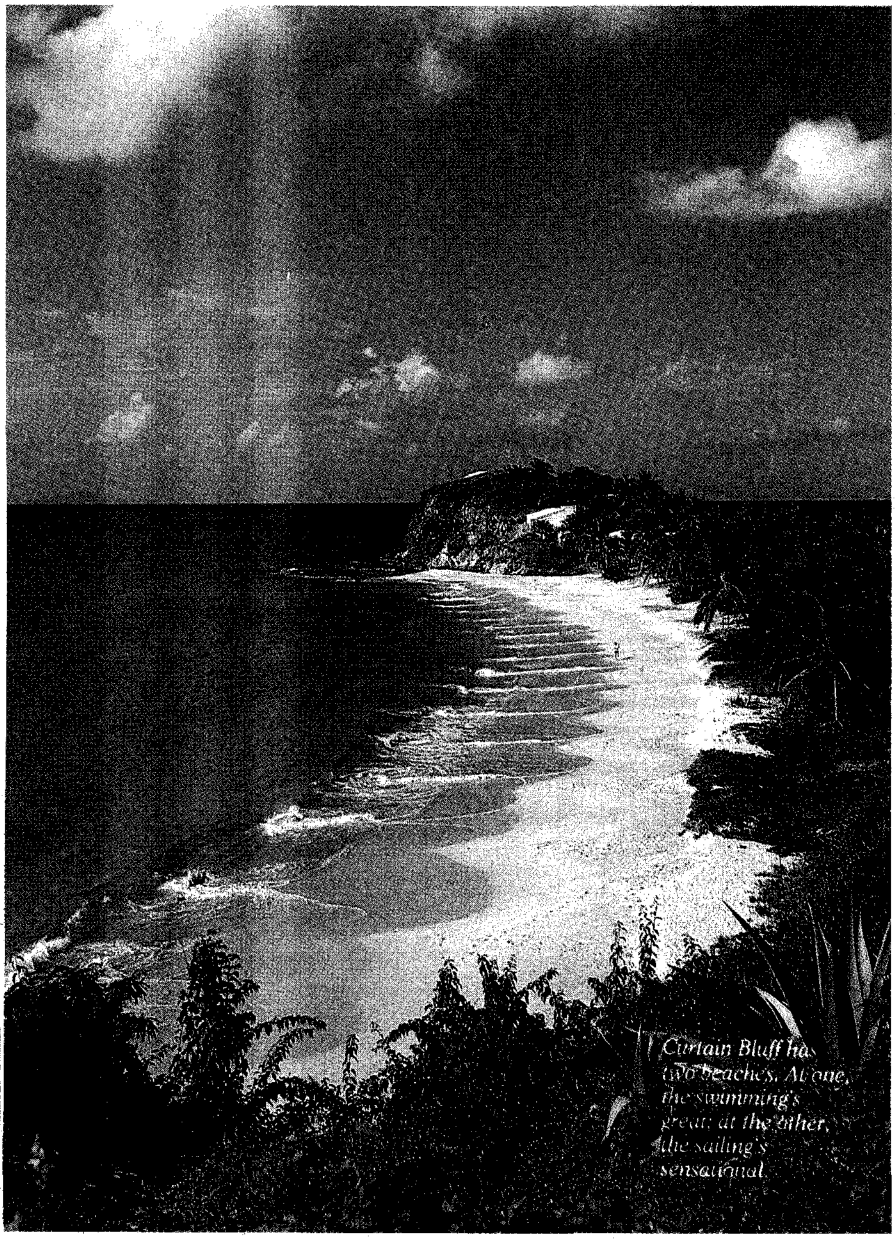


Curtain Bluff has two beaches. At one, the swimming's great; at the other, the sailing's sensational.

SO MANY GUESTS RETURN TO **Curtain Bluff,** and have been returning to the hotel ever since it opened in 1962, that there is a decided country-club atmosphere to the place. The old-timers know one another and have chosen to take their vacations at the same time—they come for the sea and the sports, but also for the noisy, lively cocktail hours, the dinnertime drinks and dancing, the postprandial cordials and calypso. Curtain Bluff—an established hotel long before Antigua gained its independence from Great Britain in 1981—exists, in some ways, as if the past were still the present. A white manager said to me of a black one, "He knows his place." Did I hear him correctly? Was he joking? He reiterated it and smiled conspiratorially. When I asked him about taking a trip to the island capital, St. John's, he said, "What would you want to do that for? There's nothing there." No matter that the town has one of the most beautiful cathedrals on the islands, a restoration area filled with appealing boutiques, and several pleasant restaurants, where local businessmen dine alfresco on spicy stuffed crab backs and

Photograph by Melchior DiGiacomo/The Image Bank.

garlicky baked cockles, an Antiguan specialty. Curtain Bluff is both on Antigua and, oddly, off it, not *of* it.

Still, Curtain Bluff is a gorgeous place, sprawling, low to the ground, and spread out over a generous twenty acres. Tropical gardens are everywhere. There are two beaches—the surfy one, where the swimming is great, and the serene one, where the sailing and skiing are sensational. There are tennis courts, a pretty putting green, and palms and gnarled sea-grape trees everywhere. But the best thing about Curtain Bluff is that most of the rooms are directly on the swimming beach. You step off your back terrace, meander a few paces, and are at once in bliss and at sea. The water is so close that a Manhattan couple I met at the resort told me they couldn't get to sleep their first night because the sea's pounding was so imposing.

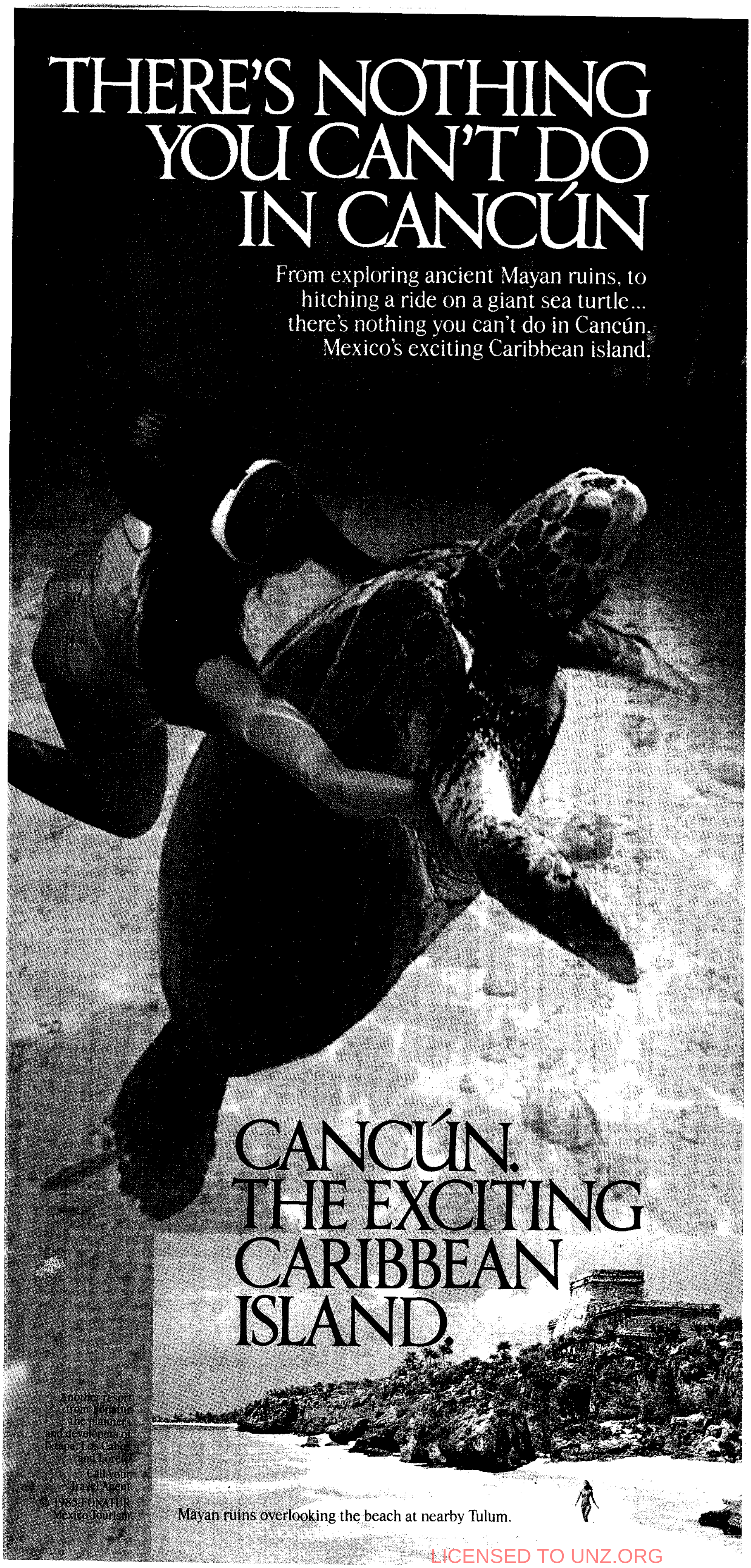
Curtain Bluff is exceedingly well run—and that's another of its attractions. Most of the staff have been at the hotel since its earliest years, and they are extremely efficient. A request to have a lamp fixed was attended to within minutes. A request for room service brought food immediately. This is simply not true at most *new* Caribbean hotels, no matter how luxurious. And what most impresses guests is that they are told that it will never be necessary to lock their doors.

The rooms are pleasant—modestly furnished but in good taste. There are tile floors, white wood-and-rattan double beds (two in some rooms), a straw rug, oversize lamps, striped-canvas cushions on the chairs, bedspreads in summery greens, yellows, and oranges. An overhead fan stirs the breezes (so near the water, air conditioning is unnecessary).

The meals are big, the dinner plates filled to the edges. Lamb chops come with boiled potatoes, broiled tomato, and a bundle of string beans tied with bacon. Skewered shrimp come with rice. There's good, rare roast beef. Grilled chicken and ribs with barbecue sauce. You've met this menu before.

The wine cellar is famous. There are beach parties and barbecues. And nightly entertainment. You won't be bored at Curtain Bluff, though you may feel you've stepped through a time warp.

Curtain Bluff Hotel, c/o David B. Mitchell Company, 200 Madison Avenue, New York, New York 10016 (212-696-1323) or P.O. Box 288, Antigua, West Indies (809-463-1115). From December 19 through April 14, 1986, a room is $320 to $400 per night; a suite is $500 per night. Both are double occupancy. A two-bedroom suite, sleeping four, is $900 per night. Breakfast and dinner are included. Add 16 percent for tax and service charge. Off-season rates are lower. The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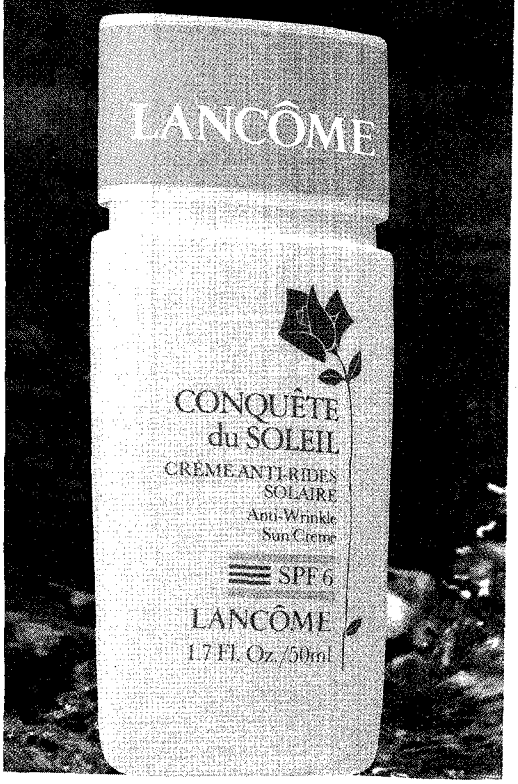
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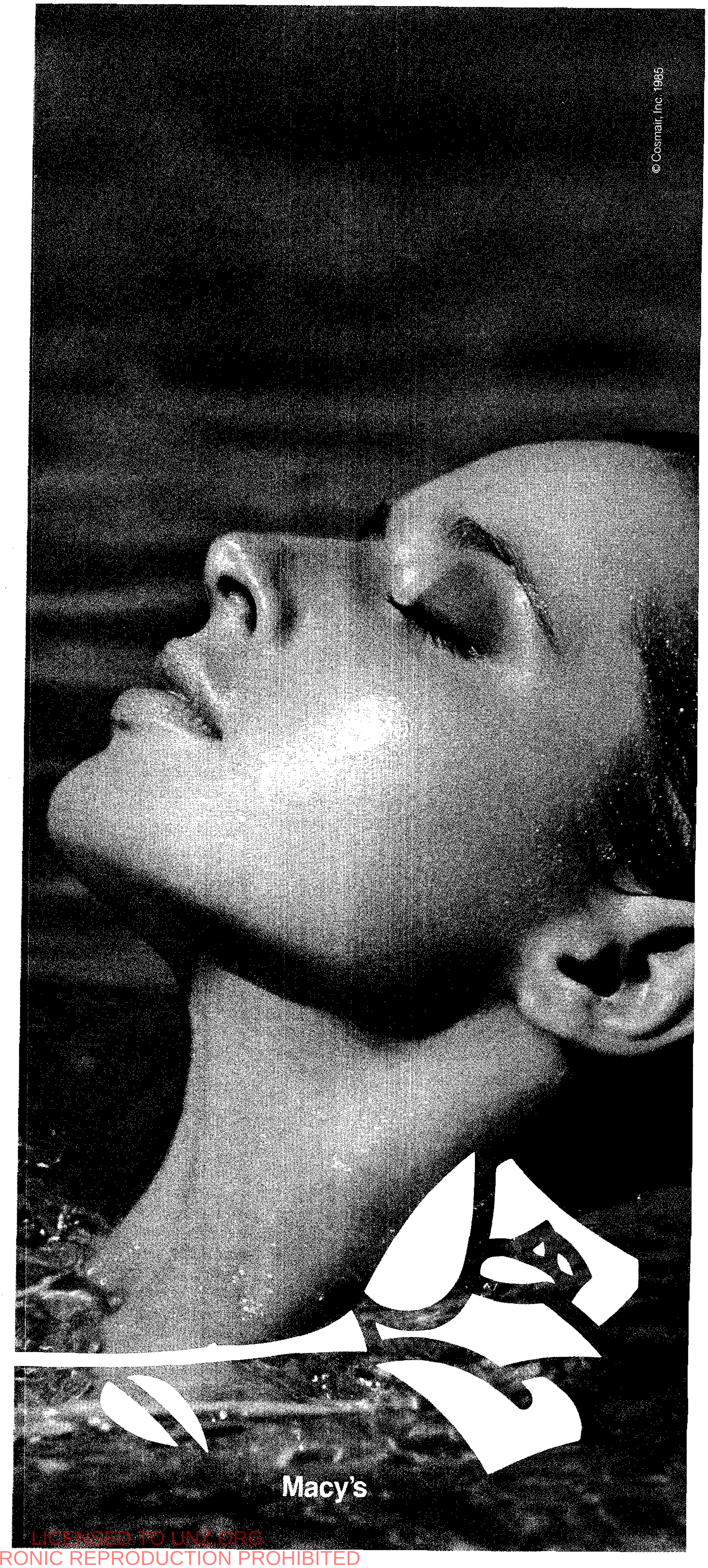

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hotel is closed from May 11 through October 20. No credit cards. —**L.W**

SITUATED ON BARBADOS'S "Gold Coast"—so named because it is where most of the resorts and money-bearing tourists are—**Cobblers Cove** is an old hotel that has been running smoothly for decades. It's small, and it has something of the atmosphere of a comfortable country home—indeed, it began life as a private home, the residence of a Barbadian plantocracy family. They named it Camelot and decorated it with English-style turrets. Today, it's still quite English. There's a parlor lined with flowered couches and overstuffed armchairs, and tables bearing British magazines and newspapers. Beyond is the dining terrace, a bar, a swimming pool, and a bit of pretty beach. The beach isn't private. It's shared by whoever happens to be renting Claudette Colbert's elaborate home, which fronts it, and by walkers, swimmers, and boaters from other spots around the island. Still, it's relatively quiet, and it's kerchief-size—as opposed to the mere handkerchief-size swimming areas that some nearby hotels offer.

The grounds, too, are just kerchief-size. But the rooms here are all suites—apartments, really—with living rooms, bedrooms, kitchens, and patios or terraces. The living-room couch opens up to make an extra bed, and there are two beds in the bedroom, so this is an ideal place for people traveling with children. The décor is basic. White wood tables. Sisal rugs. A few paintings of local scenes.

The staff is the hotel's particular pride. Service is polite, prompt, enthusiastic. A room-service breakfast arrived only minutes after the request was made. A desk clerk not only dialed a phone number for me but, upon reaching an answering machine, thought to leave a call-back message on the tape. A waiter patiently explained every Mediterranean ingredient in a dish called flying fish Provençale.

Which brings us to the food. There are huge breakfasts, with eggs any which way, and ham or bacon or sausages, plus cereal and toast and coffee. And there are dinners that combine European and Caribbean dishes. That flying fish Provençale. A navarin of lamb. A sautéed dolphin (the fish). Oddly, though, the navarin and the dolphin bore the same somewhat ketchupy sauce. But it was summer. Habitués say that in winter, a different chef comes on the scene and cooks up a storm. You can, of course, make meals in your kitchen, thereby economizing. But be wary. Groceries are costly on Barbados, as are restaurants.

Incidentally, you shouldn't go to Barbados if you want to play at Christopher Columbus. The island attracts hordes of holiday-makers, the coastline contains one too-tall structure after another, and the roads are so dense with restaurants and boutiques that you feel, at times, as if you're on Columbus Avenue. On the other hand, the island is great if you're seeking civilized sophistication. There are sports events. Jazz clubs. Discos. Concerts. Art galleries. Interesting museums. New is Sunbury House, built in the 1660s and opened last year as a museum of everyday Barbadian life. You'll see old costumes, furniture, cooking implements, even optical instruments, but, above all, vehicles. The present owners, Angela and John Melville, are horse people, and they have collected every last cart and carriage that was once equinely pulled on the island.

Cobblers Cove Hotel, c/o Robert Reid Associates, 845 Third Avenue, New York, New York 10020 (212-832-2277), or St. Peter, Barbados (809-422-2291). From December 16 through April 4, 1986, a room is $149 to $289 per night, double occupancy. No meals are included; meal plans are available. Add 18 percent for tax and service charge. Off-season rates are lower. The hotel is open all year. A.E., M.C., V. —**L.W**

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now the attentively managed preserve
a metals magnate and his family, wh
bought the craggy island in 1974 and b
came the zealous guardians of Guana
ecological and aesthetic status quo.

Two hundred and fifty feet above t
sea, the white-trimmed roofs of s
weathered stone cottages and a mo
recent three-bedroom house—a scul
tured aerie with pool—glisten in the su
After a brisk boat ride from Tortola, y
are met at the dock by Paula Selby, t
club's unflappable manager, and you p

GUANA ISLAND CLUB: *A serene resort offering shimmering views of the Atlantic and the Caribbean.*

aboard her Nissan for the laborious climb along the ridge toward precipitous Pyramid Peak.

Our breeze-cooled stone rooms, wedged into a hillside dense with raucous bougainvillea, looked out on a private sunbathing terrace. Century plants bloomed chartreuse against the tourmaline sea. Our sun porch opened onto a bedroom restful with Haitian cottons and honey-colored wicker. In the pint-size bath, a curtainless pull-chain shower admitted sweeps of sky with each one-armed rinse.

The club accommodates 30, and our group was as diverse as the titles in the cluttered library: biology professor, Drexel Burnham executive, Boston Brahmin, fashion trainee, commodity trader, Parisian, kindergarten teacher, St. Croix politician. As the gaudy sun set, Paula blended icy piña coladas and everyone drifted into the honor bar and checked the evening's seating chart, the single traveler's friend. Come eight o'clock, guests abandoned the batik-and-rattan living room for outdoor dining by candle lamp at patio tables handsomely set for six or eight. There they relished Rita's savory home cooking: a piquant West Indian lamb curry accompanied by seven sambals. The dessert, a Cointreau-laced, satiny chocolate Rockport mousse, was delectable. The kingfish we'd had at lunch was superb—caught that morning, baked *au point*, and served with fresh dill.

Guests occasionally charter the club's

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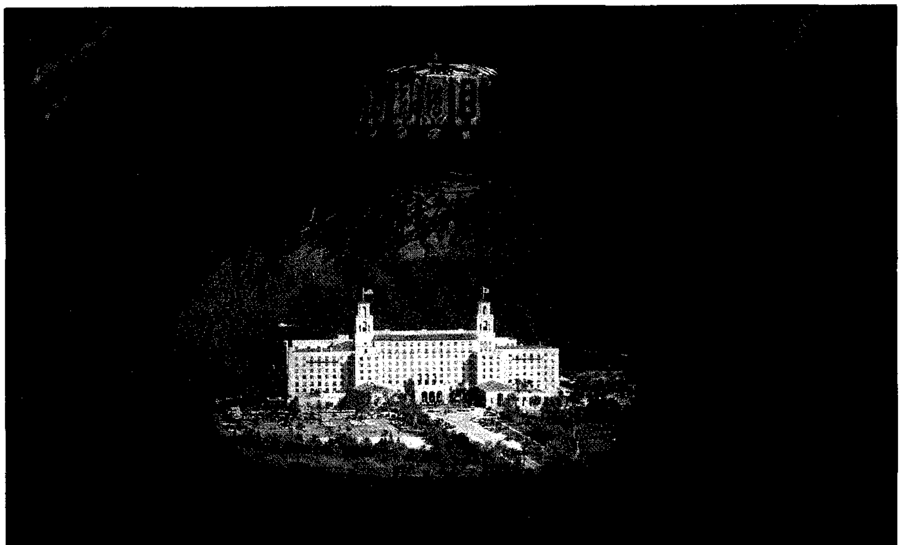

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28-foot cruiser to visit neighboring Virgin islands (to explore caves or raffish bars, to lunch at Little Dix Bay, or to see the shops at Road Town). But most of the time they gingerly pick their way, or ride, down to the croquet ground, the hand-rolled clay tennis court, and the Windsurfers and sailboats resting on a jewel of a beach, the half-mile arc of faintly blushing coral sand at White Bay.

Yachts are discouraged at Guana because anchors damage coral; the island's other six beaches are also pristine. Serenaded by banana quits, lovers picnic at Muskmelon Bay Beach. We hiked a rocky half-mile of blazed trail to snorkel translucent Crab Cove, while aggressive boobies snatched fish from the beaks of dive-bombing pelicans. The island is a designated nature preserve—and an ideal sanctuary for careworn humans.

Guana Island Club, c/o Timber Trail, Rye, New York 10580 (914-967-6050). From December 16 through March 31, 1986, a room is $295 per night, double occupancy. Three meals a day are included. Add 19 percent for tax and service charge, and there are extra fees for use of Windsurfers and sailboats. Off-season rates are lower. The club is usually closed in September and October. No credit cards. —J.C.

SUN-BLEACHED PROVIDENciales, one of the seven major inhabited Turks and Caicos Islands, is like a Monopoly board early in the game: Club Med's already on Boardwalk, and Hyatt and Sheraton are rolling for Park Place. But Providenciales (Provo), the hillocky sandbar just off the Bahamas' southeastern tip, is still Banana Republic country: Khaki camp shorts don't look out of place. Wet suits have always been in style.

The casual **Third Turtle Inn** predates by some fifteen years the jet strip built in 1984, as well as the asphalt on Provo's one main road. The clubby hideaway founded by a Roosevelt, a du Pont, and a Luddington (owner of two previous Turtle Inns) has changed hands. Still, the pecky cyprus, limestone, and stucco compound scrunched between Turtle Cove and a rocky bank continues to attract divers and snorkeling buffs who delight in finding beaches before the sand gets too packed.

Congenial expatriates and adventurous guests share information and killer Caicos coffees (Myers's rum, caramel liqueur, Kahlua) on the inn's terrace. A couple of horse-training Bostonians steered us to remarkable snorkeling—table-size turtles, barracuda, and a large eagle ray—minutes from the inn. Scuba-diving Floridians told us to take the 30-

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minute walk to stunning Grace Bay beach. A Canadian pilot told us where to go for dinner: Henry's modest place in Blue Hills on Wednesdays, for the seafood buffet; the Third Turtle on Fridays for the buffet and on Sundays for the lavish brunch; and the Banana Boat any night, for fried chicken and orange coladas.

We were lucky we got all these directions: When we visited last March, managers Gale and Ann Anspach, meticulous providers of imaginative meals and spotless shelter, had little time for advice and cosseting. I missed the inn's private beach entirely, but I recommend the Turtle to independents who are willing to fend for themselves—to make their own arrangements for boat trips to Pine Cay (see the Meridian Club, page 56), or with the dive master, to explore Provo's famous underwater wall, or with the captain of the *Mariner III,* to go deep-sea fishing. The Turtle has two tennis courts. Notions and snacks are within walking distance along dusty streets, but for serious exploring, rent a car.

For a fascinating introduction to conch cultivation at Trade Wind Industries, drive the seventeen miles from one end of Provo, past the Australian pine-lined Atlantic shore at Blue Hills, to TWI's "EpConch" center on the tip of the island at Leeward Going Through. Make a reservation at Club Med in advance so that, on the return trip, you can gorge yourself (for $37, $45 on Fridays) to a driving disco beat under Club Med's colorful Tinkertoy ceiling.

We opted for the Turtle's delicate scallop-and-crayfish salad at the table where, a few hours before, we'd competed with bold plovers for ham and eggs. Dinner was uneven: brisk herbed cauliflower soup and tender sautéed veal medaillons on buttery artichoke purée, but broccoli and paté maison triangles that tasted as if they'd been frozen. A flambé trolley will add sizzle this winter.

A beguiling network of footbridges, boardwalks, tiled steps, and hibiscus-lined footpaths link the Turtle's harborside facilities with the sun terrace and the white stucco bedroom units atop a verdant bluff. The large original thirteen rooms (twelve bedrooms in six new villas will also be available to inn guests this winter) are attractive, with their wood ceilings, terra-cotta floors, rattan furniture, flowered cotton cushions, and knotty-pine baths. Forest-green louvered doors opening onto porches frame a ribbon of aquamarine sea trapped between the barrier reef and the languid boat harbor. A mesmerizing scene.

Third Turtle Inn, c/o Hotel Plans, 1200 Harger Road, Suite 50, Oak Brook, Illinois 60522 (800-323-7600). From De-

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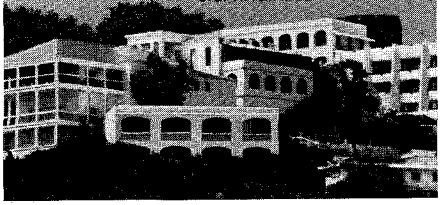

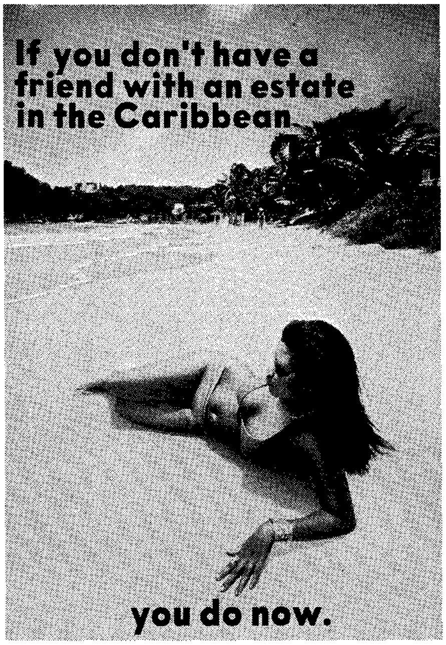
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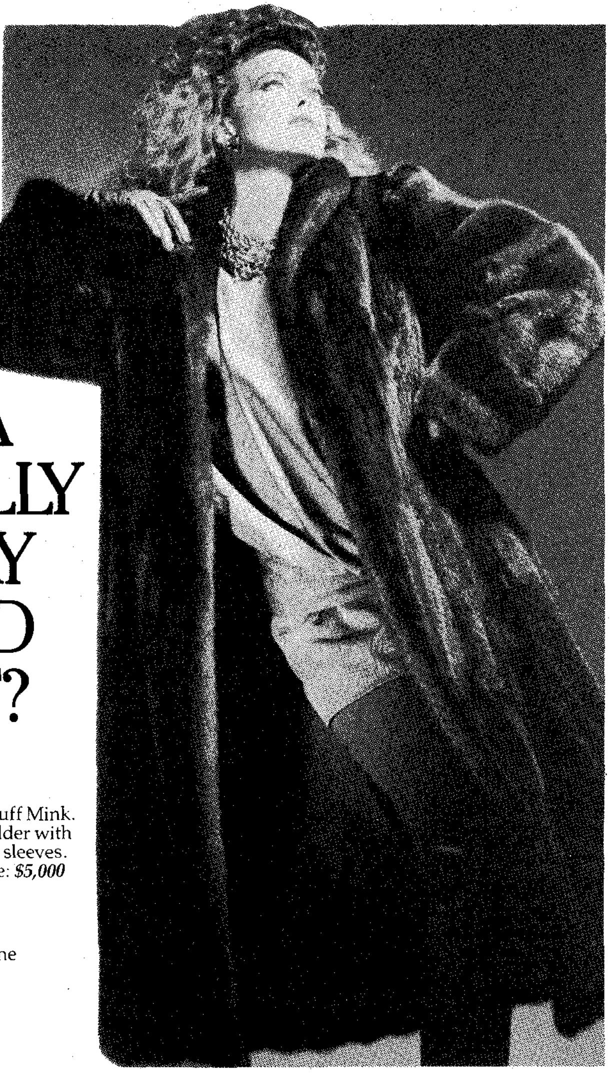

Natural Demi-Buff Mink.
Newest broad shoulder with
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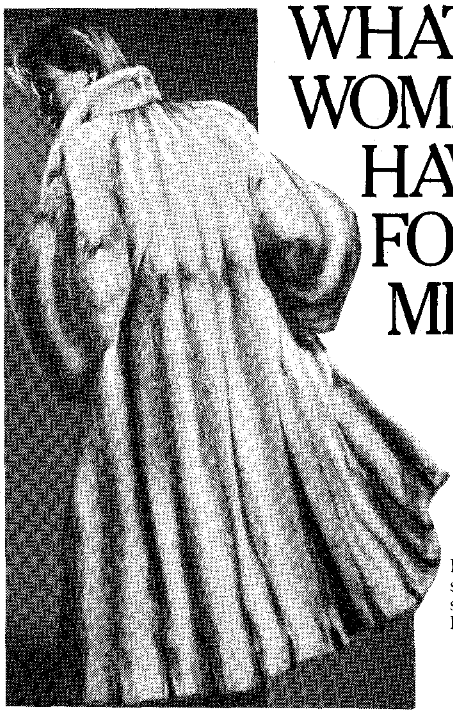
Fur Vault Price: ***$5,000***



Natural Brown Cross Mink. A-line
silhouette with elegant puff
shoulder and cardigan neckline.
Fur Vault Price: ***$4,000.***

No matter what anyone says—Barbara, Karen, Laura—all Minks are not created equal. There are vast differences in skin quality and workmanship, design and execution.

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cember 15 through April 15, 1986, a room is $135 per night, double occupancy, or $160 per night, triple occupancy. No meals are included; meal plans are available. The basic dive package costs $665 per person for eight days and seven nights, including lodging, instruction, and tanks, backpacks, and weights. Add 20 percent for tax and service charge. Off-season rates are lower. The inn is closed in September and October. A.E., M.C., V. —J.C.

SLENDER HARBOUR ISLAND, in the Bahamas' Eleuthera chain, languished, unpopulated, from its discovery in 1650 until Lord Dunmore, Virginia's last royal governor, established a summer residence there after the American Revolution. The Loyalist's legacy is fetching Dunmore Town, a pastiche of varicolored 200-year-old clapboard cottages, vivid flora, and dusty lanes that add historical dimension to the blandishments of the coral-tinted Atlantic beach. Scheduled drop-ins at village pleasure points are a vacation tradition on this most ritualistic island. (Ritualistic at least during prep-school spring rites, when the island becomes a veritable Wasps' nest.)

The seven Harbour Island resorts are distinct from one another—five face the Atlantic Ocean, two look toward the glassy bay—but they all share the entertainment wealth. Sunset watchers start the evening with drinks on the porch of the Pink Sands Lounge. On Saturdays, the flock migrates behind bobbing flashlights to George's Billy the Goat for rock and roll, Friday nights belong to the Coral Sands Hotel, and Runaway Hill hosts a Calypso combo on Tuesdays.

The **Runaway Hill Club,** the least tradition-bound of the Atlantic hives, occupies a manicured mid-island ridge with quiet, pale-pink dignity. Once you're past the checkerboard entry, however, you'll find Georgian formality yielding to tropical exuberance. The festive dining room–bar, embellished with masses of hibiscus, oleander, and glossy aurelia leaves, looks over the hillside pool to the wantonly wide beach below.

"Club" is a misnomer; Runaway is an intimate inn, Bahamas-style. Eight book-filled bedrooms (the most desirable are the five in the main house) are decorated simply but in the best of tropical taste. Ceiling fans stir the primrose-and-green spreads along the terra-cotta floors, and white wicker and framed flower prints abound. The cheery former manor house lacks resort facilities, but sailing, fishing, snorkeling, and the like are easily arranged on this communal island.

Once you've had an afternoon of scuba out of Valentine's resort or the Romora Bay Club and you've done enough body-surfing, have an "X-rated" picnic (an alone-together sojourn on a lustrous stretch of beach) catered by Runaway Hill. Or amble under royal poincianas through Dunmore Town's picket-fence-lined lanes to Angela's Starfish Restaurant, where you'll get impeccably fresh and tender conch, crisply fried or marinated in lime and served with cabbage.

The first intramural event of your Harbour Island day takes place around 4 P.M.—it's an appetite-whetting oceanside constitutional. Then, as the island's winter residents and guests from other clubs hike up the sandy bank to Runaway Hill, the atmosphere reaches the height of effervescence. Strings of tiny lights twinkle;

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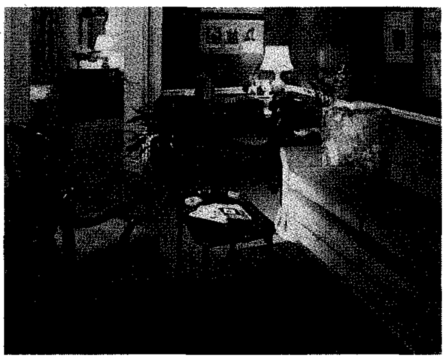
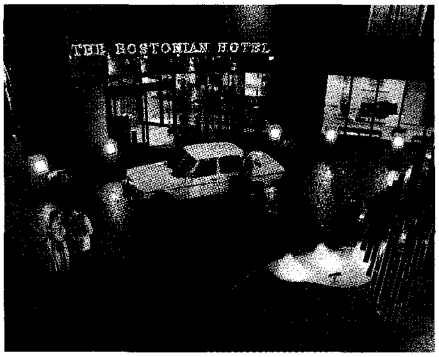


A rare find in the city, the **Algonquin Hotel** has long been a second home to the literati and artists from around the world. Elegant standards are still maintained diligently at this intimate, historic hotel. Modern efficiency coupled with old world attentiveness make the Algonquin uniquely exciting, New York, New York, (212) 840-6800.



Nestled in the oldest part of Boston is the small and elegant **Bostonian Hotel.** The highest standards of the colonial past combine here with contemporary architecture and personal service. And Seasons restaurant offers elegant rooftop dining. The Bostonian is opposite Faneuil Hall Marketplace and in the heart of the financial district in Boston, Massachusetts, (617) 523-3600.

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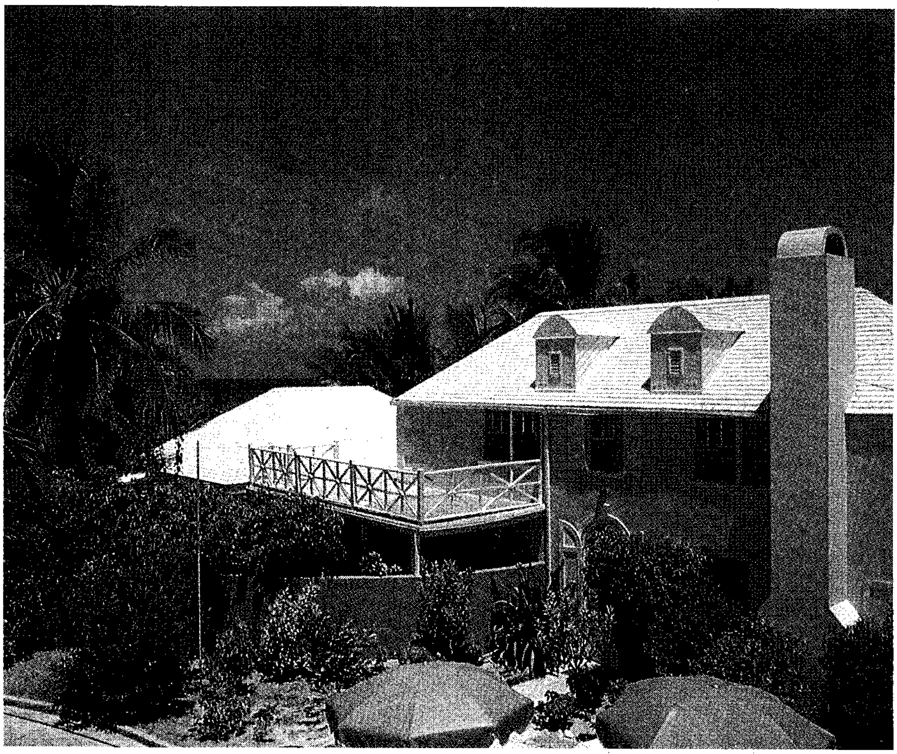
the Goombay Smashes (pineapple juice, coconut rum, Bacardi gold, and apricot brandy) invigorate. As for the dinners, they're interesting, if uneven. One night, for example, I had an intense conch chowder, bright with red pepper; raisin-stuffed, overbaked game hen; and satisfying cinnamon-sprinkled hot apple pie.

Culinary laurels on Harbour Island go to the unpretentious but hard-to-reserve Dunmore Beach Club. Legend has it that when the queen's equerry called, Basil Albury turned Elizabeth II down for want of table space. After we'd downed puffy, melting quiche Lorraine, zesty cream-of-black-bean soup, the last pink chop from the garlic-crusted rack of lamb, and three superb vegetable dishes, ethereal Grand Marnier soufflés appeared—to loud huzzahs and applause.

Runaway Hill Club, P.O. Box 31, Harbour Island, the Bahamas (809-333-2150). From December 20 through April 19, 1986, a room is $105 per night, double occupancy. No meals are included; meal plans are available. Add 16 percent for tax and service charge. Off-season rates are lower. The inn is closed in September and October. A.E., V. —**J.C.**



Photograph by Scott Stuckey.

RUNAWAY HILL CLUB: *An intimate, Bahamas-style inn overlooking a wantonly wide beach.*

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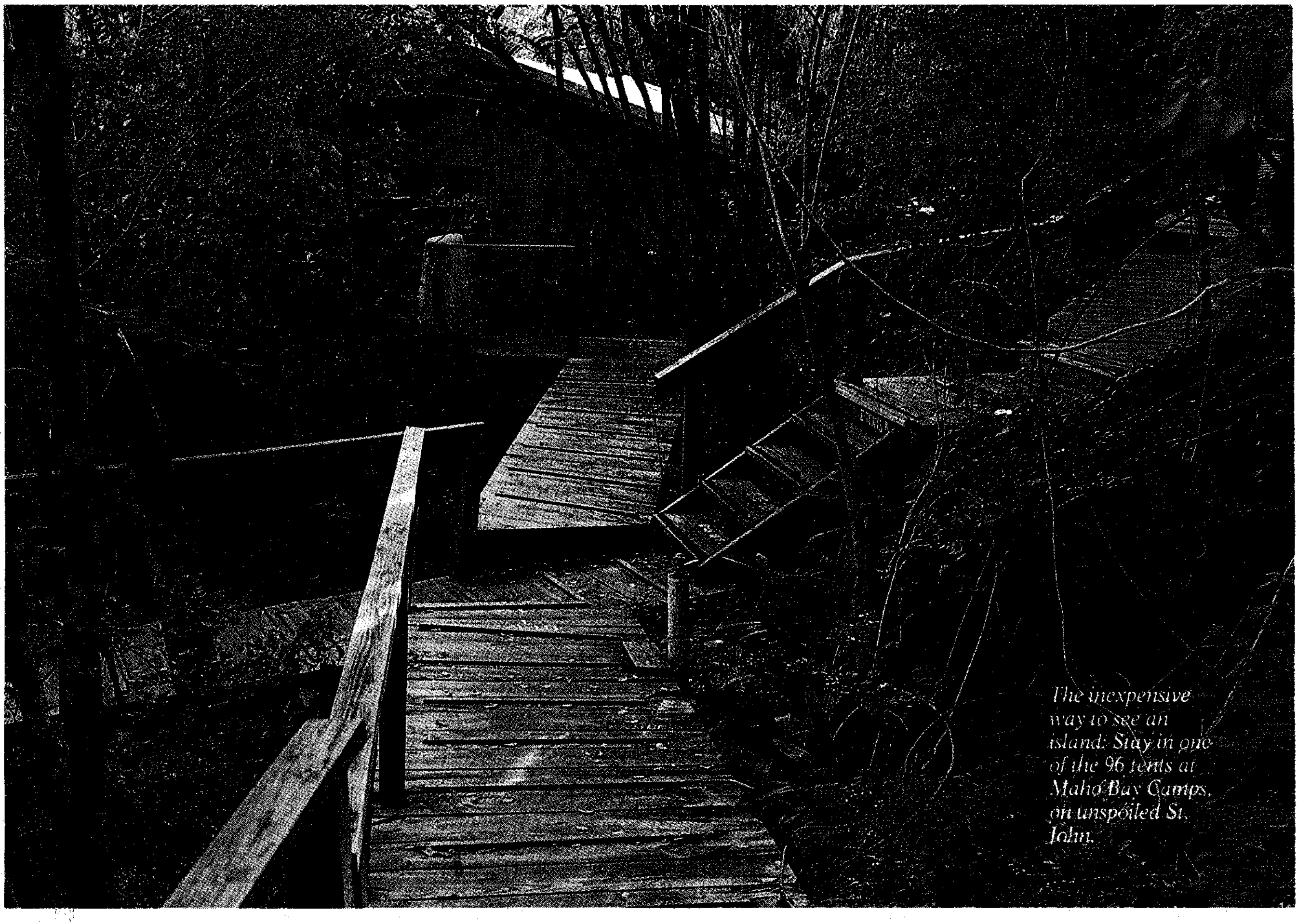
OFF-BEAT

INEXPENSIVE QUARTERS FOR LOVERS OF EXOTIC WILDLIFE

OUR SPACIOUS GREEN-CANVAS-and-black-mesh tent, set on pilings sunk into the steep hillside, seemed to sail into the foliage. We could just spy Maho Bay as we sipped our coffee, feet up on the railing around the eighteen-foot-square platform. Yellow all-weather chairs, a laminated table, a wood chest, and a checked sofa furnished the living area; in a plastic bag we found towel sets and matching brown sheets for the sleeping area.

Maho Bay Camps is for those who get more kick from bay-rum trees than from champagne. The communal buildings and tents—carefully situated on a fourteen-acre rise dense with cedar and turpentine-gum trees on unspoiled St. John—afford both privacy and maximum exposure to the surroundings. And the surroundings are the Virgin Island National Park.

Maho Bay isn't your average campground. It is a model of ecologically sound design, with weathered boardwalks connecting the five tent groupings to prevent erosion. Cooking water from central spigots was ours for the hauling. There are flush toilets in the separate-sex



The inexpensive way to see an island: Stay in one of the 96 tents at Maho Bay Camps, on unspoiled St. John.

Photograph by Ray Pfortner.

bath facilities. All the tents have electricity. The well-equipped, screened kitchens include two-burner Primus stoves, but cook-your-own isn't cheap—just cheaper: At the camp store a can of Bud costs $1, a pound of coffee about $5.50, a package of frozen broccoli about $1.80.

Mercifully, all is not pump-your-Primus-or-perish. Fried eggs, French toast, and other breakfast standards are cooked to order for $3 to $5 in the community dining area, which also provides a great view (of Mingo Congo, Lovango, and many other islands) and, on most nights, wholesome suppers. We carried lemon chicken tossed with celery, a savory squash mélange, and thyme-scented pilaf ($7.50) back to our terrace, uncorked a bottle of Boucheron ($5 at the camp store), and finished dinner just in time to seal the tent against no-see-ums.

In the yellow glow of the bug lamps, the tent was cozy and quiet (except for an occasional flash of sound from the stereo-equipped yachts at anchor in the bay). Radios are *verboten* on Maho, and we drifted to sleep to a frog chorus.

Our fellow campers seemed a self-effacing, early-to-bed lot, happy to describe their latest mongoose sighting; kids were well behaved, or just wiped out. Small wonder. One Sunday's list of activities included scuba, snorkeling, sailing, Sunfish and Windsurfer rentals, a Reef Bay hike, a "historic" bus tour, and "grill-your-own barbecue." Evenings, in the open-sided pavilion, which provided its own ravishing view, there were nature talks, underwater slide shows, and jazz groups.

Clearly you needn't leave camp to play, but campers do hop the safari van that shuttles between Maho Bay and Cruz Bay (where boats land from St. Thomas) to sample the engaging waterfront-village fare. Frank's, an upbeat restaurant with a hectic bar and authority when it comes to broiled monkfish and juicy slabs of rare rib roast, is a dinner favorite. But first, cab or hike to the Upper Deck Bar and Restaurant, perched high on a peak overlooking the Caribbean, just as the sun begins to set. Then slide back down to Frank's.

Unabashedly beautiful St. John is yours for the exploring. Knowledgeable Kenrick (809-776-6095) drove us past herds of wild donkeys and exotic flora ("old man Stink Toe," for instance) to Bordeaux, St. John's highest mountain, and to Annaberg Plantation, a partially restored Danish sugar mill. He brought the island alive.

Maho Bay Camps, Inc., 17 East 73rd Street, New York, New York 10021 (212-472-9453 or 800-392-9004). From December 15 through April 30, 1986, a four-person tent is $57 per night, dou-

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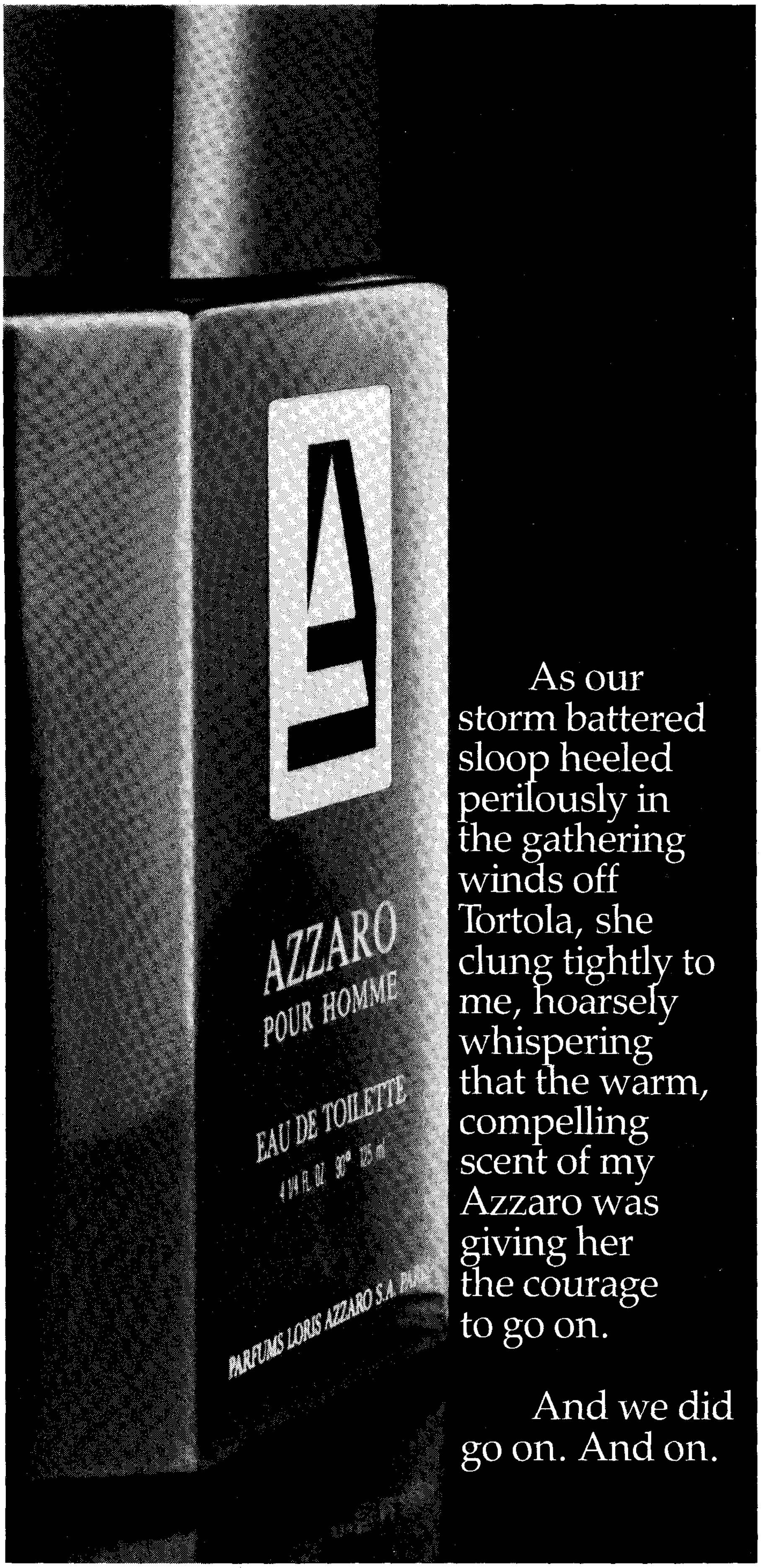

As our storm battered sloop heeled perilously in the gathering winds off Tortola, she clung tightly to me, hoarsely whispering that the warm, compelling scent of my Azzaro was giving her the courage to go on.

And we did go on. And on.

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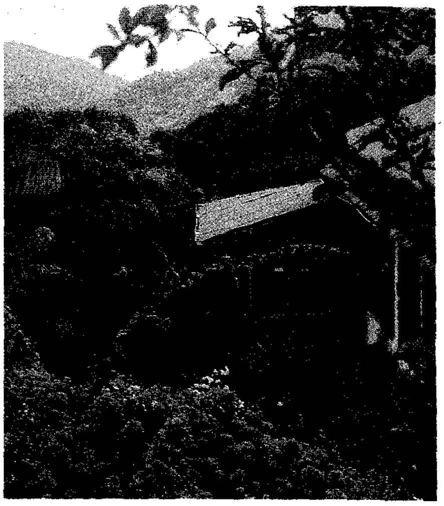
ble occupancy, plus $10 for each additional occupant. A seven-night minimum stay is required. No meals are included. Add 6 percent for tax. Off-season, rates are lower and no minimum stay is required. The camp is open all year. No credit cards. —J.C.

THIS IS DEFINITELY NOT a place for everyone. But those who love scenic spectacles—whether of the grand kind, like towering rain forests, or the miniature kind, like hummingbirds in jewel shades—or those who want a Caribbean holiday at its cheapest, will find the **Asa Wright Nature Centre & Lodge** a magical place.


ASA WRIGHT: *For lovers of scenic spectacle.*

The Centre is located on an estate 1,200 feet above sea level in the Northern Range on Trinidad. It is only some 30 miles from the capital, Port of Spain, but the route is so tortuous, it takes two hours to reach the Centre. Waterfalls, dense trees, moss, and more birds than can be imagined are everywhere. According to Eric Patience, who manages the Centre, there are 400 species of birds in the region—and 10,000 species of flora combined with fauna. A naturalist's Eden.

Guests at the lodge spend their time communing with the species. They take guided hikes over the mountains, scouting out the white-bearded manakin or the tufted coquette. They go on day trips to the Nariva Swamp and surprise the azure gallinule or the striated heron, or on dusk trips to the Dunston Cave, where they spy on nocturnal bats and nesting oilbirds. Or they just sit about on the screened-in veranda of the lodge's main building and take pictures of the strange habits of the "cornbird," a creature that builds itself a nest that looks like a balloon filled with water.

That main building is a turn-of-the-century estate house that is run-down

Photograph by John Moyle.

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but still interesting. It contains a dining room with a massive Victorian cupboard and a handful of crude modern tables, plus a parlor that features some hand-carved chests, some couches with hand-crocheted doilies, a library of obscure books, and a disintegrating mirror that once belonged to Jenny Lind. As for the eight sleeping rooms, they have minimal furnishings—plain wood beds, a dresser, hand-sewn flowered curtains. The best rooms—5 and 6—are on the main floor of the house. They have a few Trinidadian antiques—mahogany beds and armoires—but you must reserve far ahead to get them; they're saved, said Mr. Patience, for bird-watchers with bad legs.

Other rooms are scattered on a hillside near the main building. Here, the furniture is truly Spartan—ancient beds, old Morris chairs, antiquated cushions, concrete floors. But everything is spotlessly clean, there is hot and cold water, and the bathrooms have showers.

Three meals a day are served: breakfast at seven, lunch at noon, dinner at seven. There's also tea at four and "the happy hour" at 6:15. The food is simple: eggs and sausages or bacon for breakfast; soup and salads or sandwiches for lunch; chicken or beef stew—or maybe curried lamb—for dinner, with beans, rice, and local vegetables and homemade desserts.

Who goes to Asa Wright? When I was there, I met three Americans—a biologist from Connecticut, a retired NASA space expert from Maryland, and a medical technologist from Dallas. It was the Connecticut man's third trip.

Trinidad itself is a lively place—a bustling country rather than a vacationer's retreat. Years ago, when Trinidad and Tobago achieved independence, the government decided to restrict resort hideaways—as opposed to business hotels—to the smaller island, Tobago. Today, there is some talk of developing such hotels on Trinidad itself, but so far there seems to be only one. You go to Trinidad for the hurly-burly, the steel bands, the carnival costumes, the year-round calypso contests. As for Tobago, it is now run-down. When I visited in January, its famous old resorts were shabby, the plumbing deteriorated, the floors dirty, the food unpredictable. Nothing there to recommend. Asa Wright, while clearly only for certain tastes, is at least exactly what it promises to be.

Asa Wright Nature Centre & Lodge, c/o Caligo Ventures, 405 Greenwich Avenue, Greenwich, Connecticut 06830 (203-622-8989 or 800-235-1216). Year-round, a room is $132 per night, double occupancy. Three meals a day are included. No tax. Children under fourteen not allowed. The hotel is open all year. No credit cards. —L.W.

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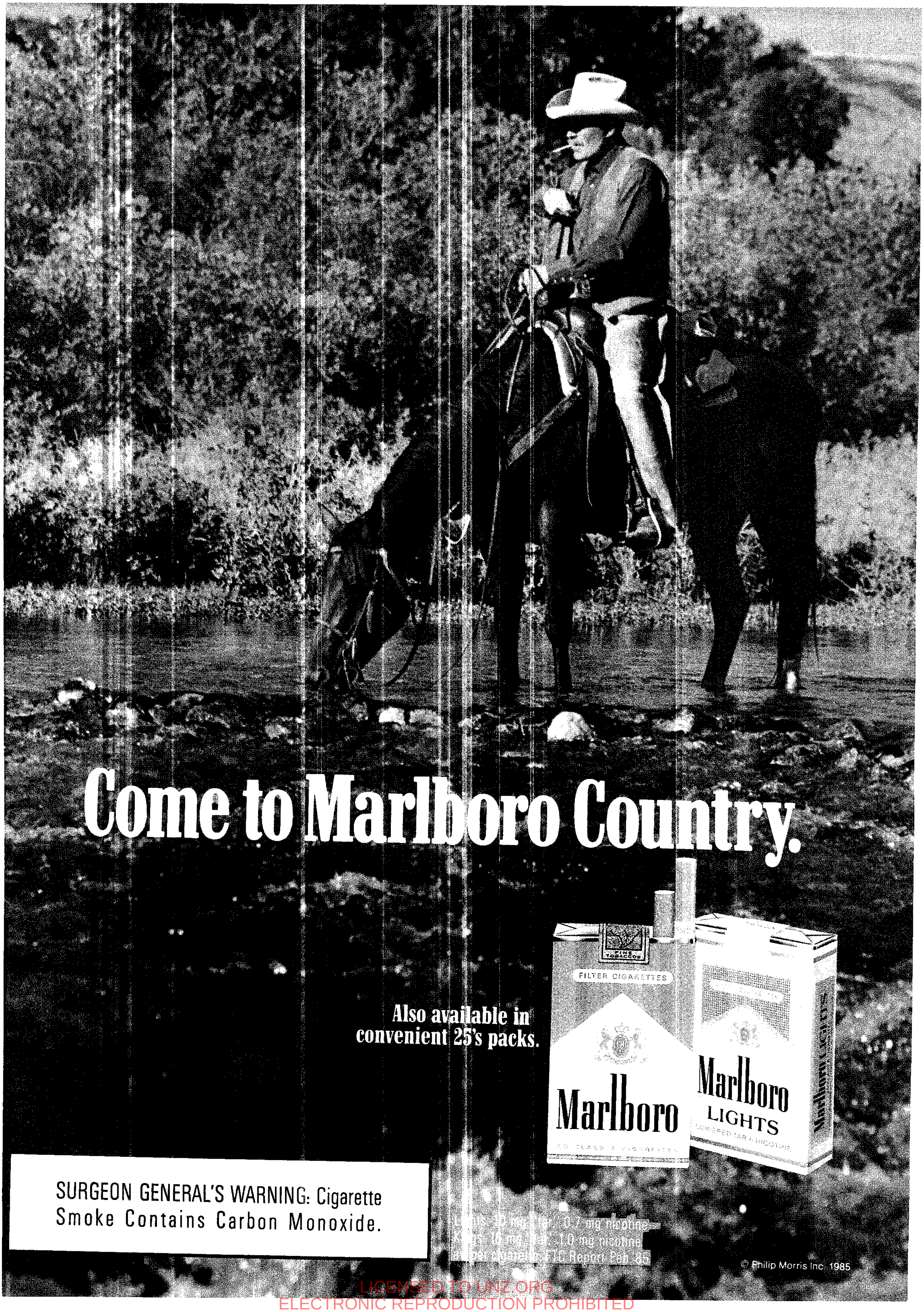
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BEST BETS

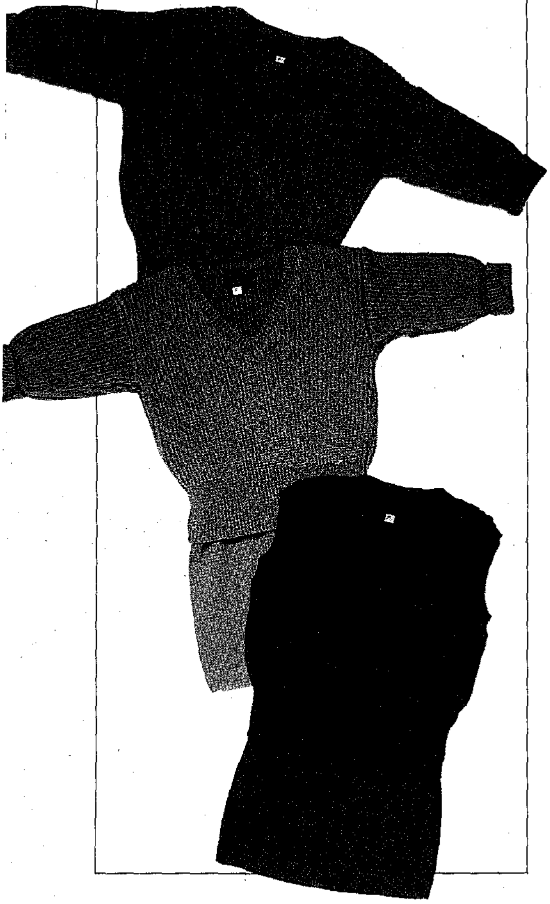
The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan

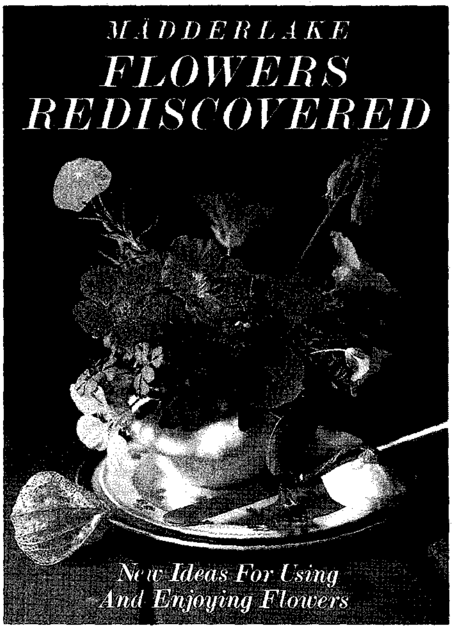
Vest & Company

Don't look to Sofia & Anne for lacy-collared velvet dresses for your little girl. Do look to these young designers (Sofia Okolowicz and Anne Stillman) for the same spare shapes and sophisticated colors you find in their sportswear for women. In this, their second children's collection, there are utterly simple vests ($27) and sweaters ($30) and skinny skirts ($28) and pants ($30), all of comfy and machine-washable cotton knit in these colors, plus navy and khaki.

BARNEYS/*Chelsea Passage*



The Flower and the Glory



No fans of books that cost a lot and then sit there on the coffee table looking pretty but dumb, we narrowly eyed the cover of *Flowers Rediscovered*, by the guys who run Mädderlake, one of the tonier Madison Avenue flower "boutiques." Once inside, however, we were so dazzled by the exceptional photography that we ventured a toe into the text. Wonder of wonders, Tom Pritchard and company have something to say, say it well, and leave us believing that we could pull off the Mädderlake look with flowers from the nearest Korean greengrocer. And when you consider that the cost of *Flowers Rediscovered* wouldn't cover so much as the smallest sprig from the authors' shop, it's a buy. **—Marilyn Bethany**

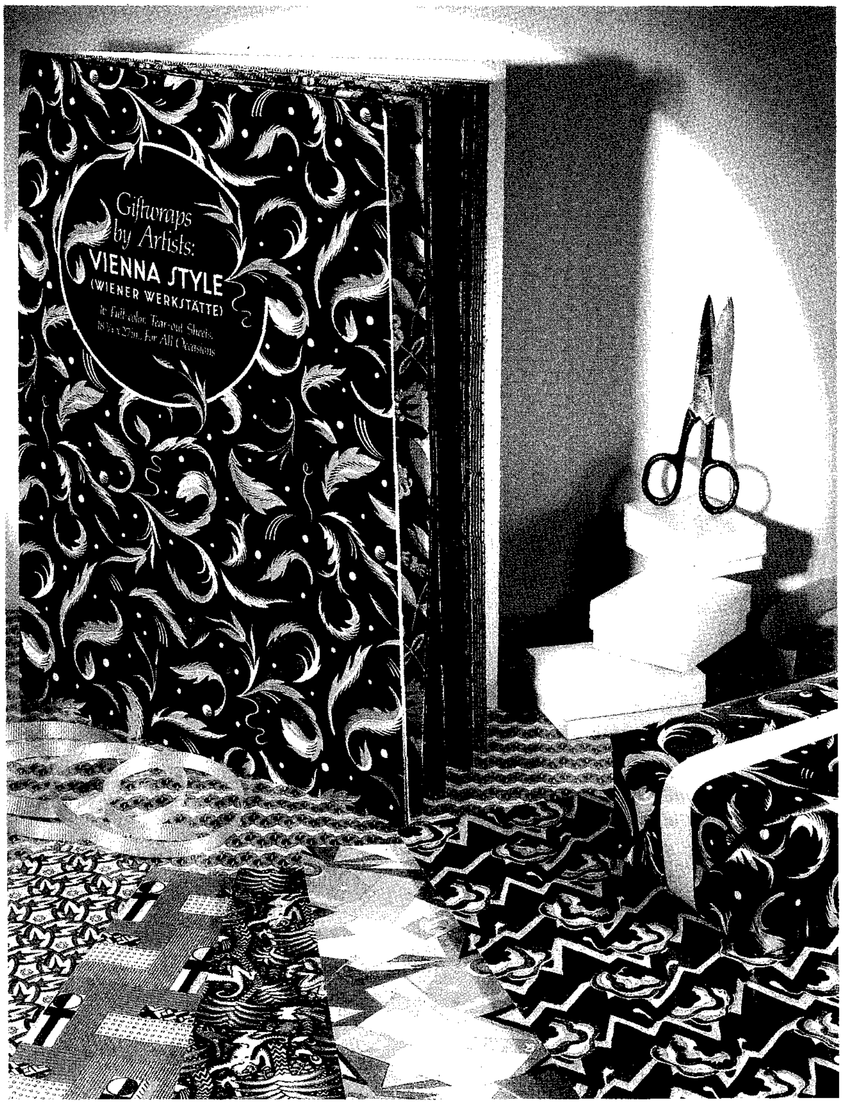
FLOWERS REDISCOVERED/*Stewart, Tabori & Chang/$35*

Paradise Borscht

Take a brisk walk past the hushed elegance of Gramercy Park to a bistro so authentically Polish, you may forget you are on Lexington Avenue. Lovely Krystyna Jurewicz (it's all right, you may call her Krystyna) is the force behind this tiny hideaway, where she and her mama prepare such dishes as light-as-a-feather boiled pirogen filled with mashed potatoes, onions, and farmer cheese ($4.95), and homey yet rich borscht with a tangy taste of lemon (accompanied by a crusty, tender meat pie, $3.50). A rather "nouvelle" appetizer is the mazurska-on-melon, Polish-style prosciutto on slices of fresh melon ($3.95). The cabbage stuffed with beef and rice will ward off the autumn winds ($4.25), and the Gramercy Park Bistro's half a roast duck with apples is a masterpiece—lean, juicy, and redolent of mama's village ($11.95). **—Colette Rossant**

GRAMERCY PARK BISTRO/*4 Lexington Avenue, near 22nd Street/473-9004*

Photographs: bottom left, David Kelley; bottom right, Mark Jenkinson



Wrap Attack

We're charmed by the notion of a slim volume that can convert the chaos of gift-giving to order. No more last-minute scrambling to iron crumpled wrapping paper. No more tries at using newspapers or computer printouts, hoping they will suggest artiness and not desperation. Now we can simply take a copy of *Giftwraps by Artists* from our bookshelf, tear out one of the sixteen oversize sheets, and present our gift covered in exquisite paper patterned after the graphic designs of Josef Hoffmann, Kolo Moser, and others of the Wiener Werkstätte (Harry N. Abrams, $16.95).

GIFTWRAPS BY ARTISTS/*Rizzoli (31 West 57th Street, 759-2424) and Scribner's (597 Fifth Avenue, near 48th Street, 758-9797)*

All in the Family

Columbus Avenue, SoHo, even LoBro, are in full bloom, but it's nice to know that the Village is blossoming, too. Jenny B. Goode branched out to 10th Street in September, and three new stores just opened on Bleecker: Puss n Boots, a delightful shop for kiddies' shoes; an antiques store, Beneduce & Black, with an eclectic collection of treasures (right next door to EGH Peter, known for early-American treasures of its own); and Simon Pearce, a shop so quintessentially Village it could be considered retro. Almost all the glass and pottery here is handmade by the Pearce clan (if it's okay to call an Irish family a clan). Although Simon's chunky goblets are well known to anyone familiar with the Frank McIntosh shop at Bendel's, now, for the first time, all of his designs are available in New York—even his handsome, one-of-a-kind signed vases and bowls (from $16.50 for a beaker to $150 for a large round vase to $600 for a signed, unique bowl). There's handmade pottery from the Irish workshops of Simon's father, Philip, and his brother, Stephen. Philip works in red clay dug from the Blackwater River and makes traditional black-and-white tableware whose prices have not changed since 1983 (from $3 for a tiny plate to $19.50 for a serving platter). Stephen's classic ceramics are paler—terra-cotta embellished with a white glaze ($4.50 for a small vase to $150 for a large urn). Father and sons alike take delight in crafting useful things whose shapes are ageless.

SIMON PEARCE/*385 Bleecker Street 924-1142*

Photographs: top, William Guillen; bottom, Dan Cornish/ESTO (flowers by Twigs).

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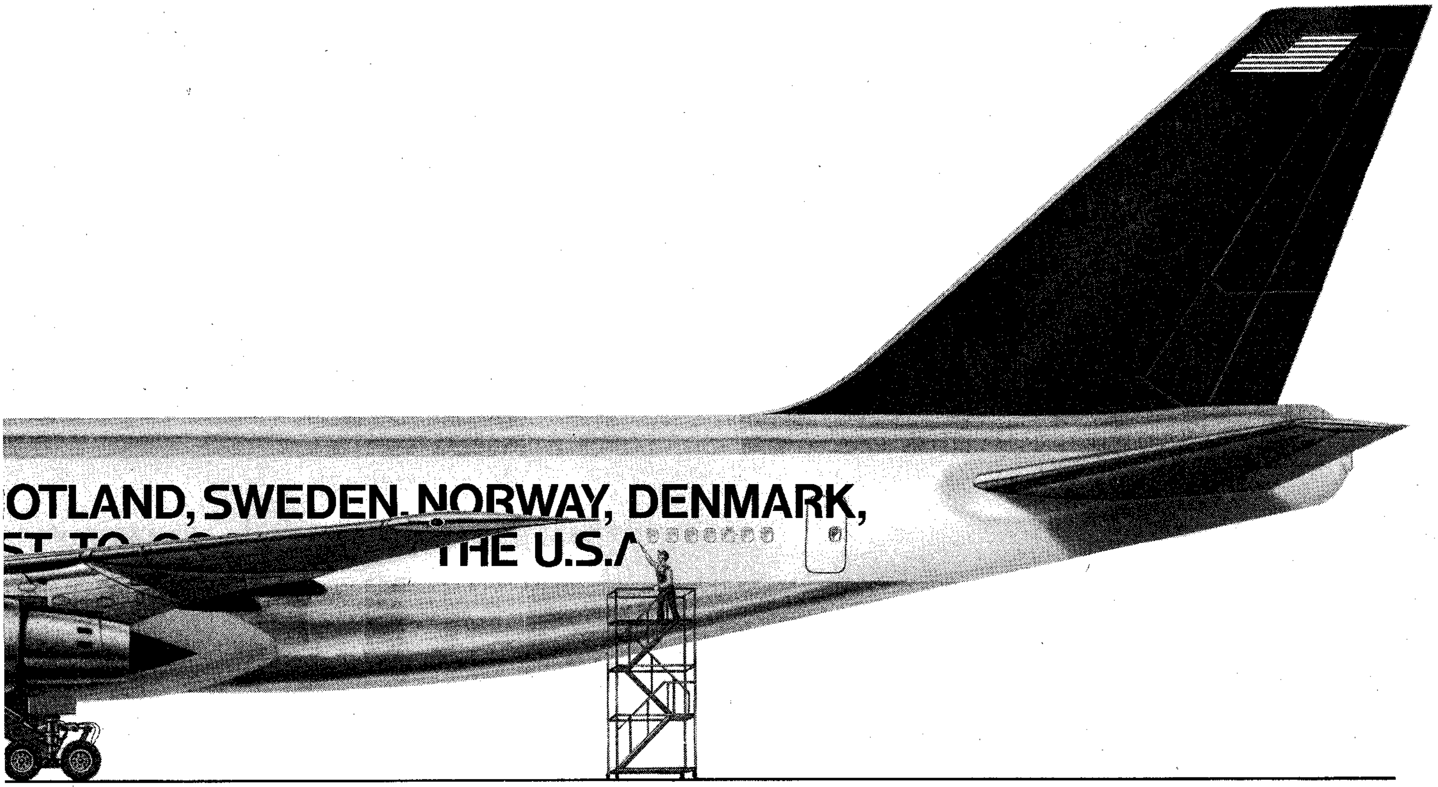
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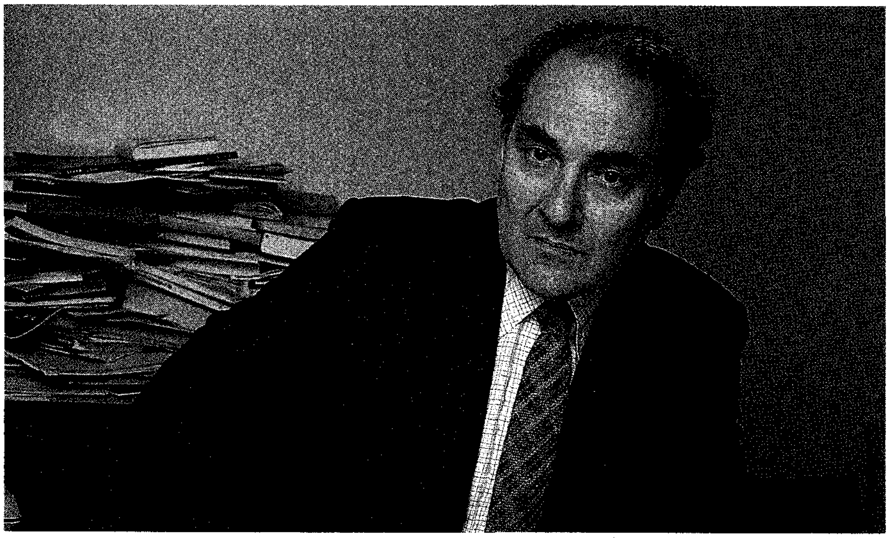
THE TWO MR. KRAMERS

"...One Hilton Kramer is a fine, strong descriptive writer; the other is a shoddy philosopher whose reach exceeds his grasp..."



GADFLY: *Kramer can be refreshing, but politics intrude on his perceptions.*

The Revenge of the Philistines: Art and Culture 1972-1984, *by Hilton Kramer. The Free Press; 445 pages; $25.*

WHEN HILTON KRAMER RETIRED AS CHIEF art critic of the New York *Times* in order to found and edit *The New Criterion,* there was a general hosanna from the art community. He would not be missed: the Kramer who could savage young artists because he didn't like their politics; who was eager to turn every aesthetic issue into a political argument of surpassing irrelevance; who once, at a MOMA banquet, hissed the critic Lucy Lippard as she gave a testimonial to advances by women artists, and who then quickly glanced to his companions like a small boy begging peer approval for putting a tack in teacher's apple.

After he left for his small journal, however, a revisionist view began forming: one that recalled Kramer's intelligence, and, if not going quite so far as to mourn its absence, was at least willing to acknowledge its abilities. When he's not fulminating, Kramer can be a fine, strong writer. Consider him on Mark Rothko's 1978 retrospective:

> It adds to the paradox of Rothko's art that this struggle [between the artist and his materials] resulted in images of such apparent serenity, but the drama of the self makes itself felt all the same, and it is made all the more poignant by the fact that the only language available to the painter for its expression is the language of extreme aestheticism.... That, I suspect, is what accounts for the atmosphere of piety and wonder in this exhibition—the sense it gives us of art itself being made into a substitute religious faith.

Kramer's reputation, however, has less to do with his opinions of Rothko or Lippard than with his position as a figurehead of neoconservative cultural criticism. Though it's not always easy to disentomb his politics from his writing, in general he loathes feminists, gay or "Camp" taste, government support for the arts, and the democratization of culture; he defends high art, moral highbrowism, and what he mysteriously calls the "old absolutes."

But Kramer's ambitions are higher than gadflydom. In his small journal, he wants to re-create the tussles over high culture that appeared in T. S. Eliot's *Criterion.* Some of the same motives lie behind the 84 brief reviews in this new book, which covers twelve years of such subjects as Max Ernst and Grant Wood, Walker Evans and Julian Schnabel, as well as the essay that supplied the title, "Tom Wolfe and the Revenge of the Philistines." Clearly, not all these pieces are or even could be political. On such artists as Thomas Eakins or Morris Louis, Kramer can be refreshingly deflating. More commonly, his politics intrude on his perceptions, and his criticism takes on a hidden agenda: Charles Simonds feels Kramer's fury for having the nerve to be a feminist (and Lippard's roommate). Tom Wolfe, who mocks the art criticism of Harold Rosenberg and Clement Greenberg, wins Kramer's modified approval. R. B. Kitaj is leveled on the grounds that his paintings aspire to be left-liberal *Partisan Review* covers.

Disentangling what Kramer really means from the cloak of his pseudo-objectivity is crucial to more than the stature of this book and its individual reviews. All criticism must meet its moment of reckoning. For a critic, to be "right" within the daily sphere is to be a good journalist. To be more than this—to nudge the history of ideas even slightly off its axis—is a goal that beckons every critic of substance. Only a few have managed it, among them, Eliot, Walter Benjamin, George Bernard Shaw, Theodor Adorno, Edmund Wilson, and, in art, Greenberg and Rosenberg. Whether right or wrong, they changed the conditions of discourse ever after.

Those writers—except for Eliot—all had leftist moments. Kramer means to found a modern conservative discourse that would finally humble his old enemies—especially Greenberg and Rosenberg—while elevating himself to their ranks. Never mind that the *Partisan Review* crowd is dispersed and most of his enemies are dead. He can still denounce "the fond illusions about the marriage of literary modernism and political radicalism that was going to usher in a new and happy life for our civilization," but that ended "in a scene of intellectual disaster."

Thirty years later, Kramer is still poking through the wreckage. His own writing, meanwhile, demonstrates that literary and political conservatism make a marriage every bit as disastrous. Kramer's language, his habits of thought—in fact, his entire "cause"—consist of his reactions to the politics of the 1950s. It is impossible to pick out of this book a coherent political idea that is not primarily an attack on someone else, down to the almost visible sneer in the title. Kramer's siege mentality puts the lie to any claims of rivaling Eliot, whose conservatism was more profound—more legitimately *grounded,* intellectually and emotionally—than is his disciple's.

Kramer is a shoddy philosopher. His

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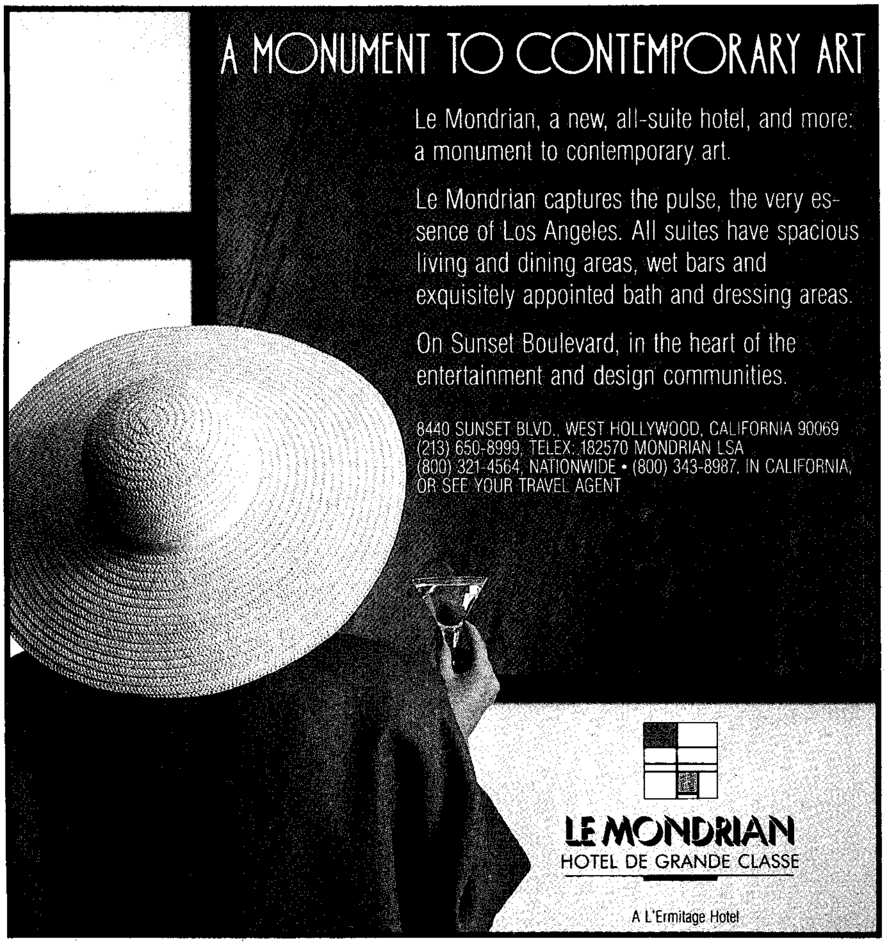
Photo: Toscani



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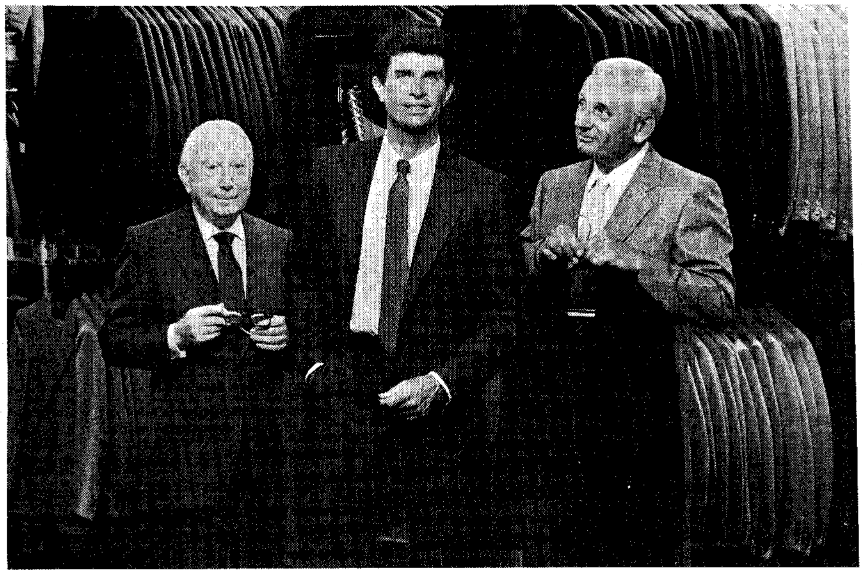

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thinking is fragmented, torn apart by contradictions. His scorn for "bourgeois taste" (that is, mass culture) derives from a definition of high culture that assumes ideas can be present only in the loftiest forms. Any compromise—for instance, the notion that there may be other kinds of value in movies, television, or even Pop Art—never enters his mind. Ideas, he thinks, are the province of modernism, which is one of his "old absolutes," and the locus of moral virtue. "Modernism was born, after all, in a spirit of criticism and revolt. It was predicated on the existence of an official culture—at once bourgeois in its origin, unenlightened in its intellectual outlook, and philistine in its taste."

Consider the bizarre twists in that passage. Modernism, which is now the official culture of the twentieth century, has fallen from its high moral position, because its defenders like old movies and listen to rock and roll. Historically, Kramer is ridiculous when he argues that modernism's "spirit of revolt" is the source of its moral virtue, as though Matisse and Picasso earned their place in history solely because they liked to skewer the bourgeoisie. But never mind. This is not an argument of logic, but of buzzwords—"high art," "philistinism," "old absolutes," "bourgeois taste"—which can be better used to sling mud if they remain undefined. Those who do not agree that modernism and "high seriousness" are synonymous are responsible, in Kramer's eyes, for the destruction of high culture by mass culture. The Philistines have won, he argues in the Tom Wolfe review: The title announces their revenge, which is the overthrow of the citadel of modernism by its old middle-class vilifiers in league with the enemy within, the giggling Camp sensibility:

> Bourgeois taste, in this new reading of history, is not regarded as necessarily fatal to the life of imagination; an art that flatters or at least accommodates itself to established power is not automatically dismissed as contemptible.... It does not require any special genius, I think, to see in this sweeping revisionism an oblique, or at least an unacknowledged, reflection of the peaceful accommodation that now obtains between art and the middle class, and ... between art and the various government agencies responsible for art's support.

Peaceful accommodation, of course, threatens Kramer's siege mentality. Those with an eye to the self-serving will appreciate the finer ironies here: The Philistines are all of us, while, alone on the ramparts, the last modernist, Hilton Kramer, flails in the dusk at wraiths. He can't see that any modernism that might need such a defense has lost the moral force that made something mighty out of mere revolt. The surest sign that Kramer's "old absolutes" are irrelevant is that they require such a defender.

If you take away Kramer's enemies, he

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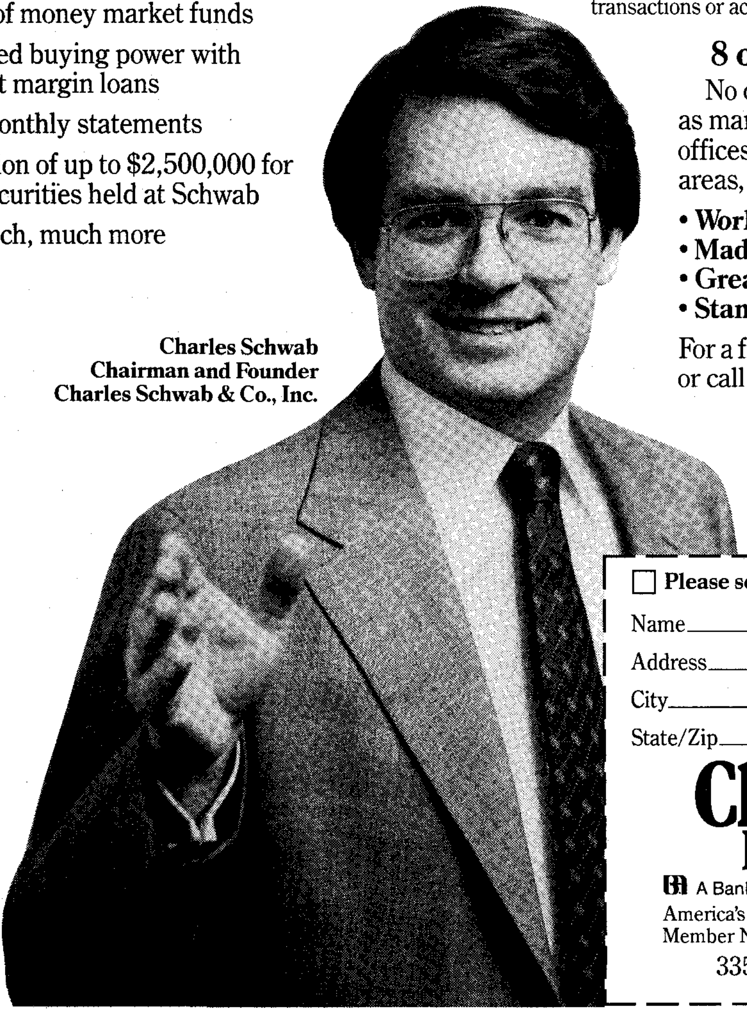

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has no philosophy. His aesthetics is primarily self-serving and self-congratulatory; its chief purpose is to further his personal pretensions of invulnerability. And yet, if you strip away the overtones of moralist farce from that Tom Wolfe piece, you have an excellent account of the seismic shift in the moral bedrock of art since Pop. Kramer's virtues are real, but they are overtaken by the cheapness of his thought. His own career resembles his description of Clyfford Still, whose "depth of alienation from the culture in which he functioned," Kramer astutely observes, led Still's supporters "to regard him, precisely because of the intensity of his alienation, as a hero. For there is nothing that our culture so much admires as an artist who vociferously denounces it—and thus, overtly or otherwise, places his own work above it."

Speak for yourself, Hilton. —K.L.

Two of a Kind: The Hillside Stranglers, *by Darcy O'Brien. NAL Books; 418 pages; $17.95.*

KENNY WROTE POEMS, READ BOOKS ON pop psychology, and lied a lot; his hero was Prince Valiant of the comic strips. His older cousin Angelo reupholstered fancy cars and married many women; his hero was Caryl Chessman. Together, between October 1977 and February 1978, they abducted, tortured, raped, and strangled—or gassed, or electrocuted, or poisoned—ten young women in the vicinity of Los Angeles. They advertised themselves by leaving the naked bodies of these young women in public places in provocative poses. They liked to read about themselves in the newspapers and hear about themselves on television. They enjoyed their work.

Kenneth Bianchi and Angelo Buono, the "Hillside Stranglers," were identified, brought to what became the longest criminal trial in U.S. history, and sentenced to life imprisonment because of luck (Kenny moved to the state of Washington and killed two more young women), because of good police work (the almost obsessive efforts of Bob Grogan and Frank Salerno), because of a judge so disgusted with the prosecutor's conduct that he refused to grant his motion to dismiss the case, and in spite of a dozen hired-gun psychiatrists, psychologists, and hypnotists who managed to muddle whatever we think we know about personality and behavior.

Darcy O'Brien, an academic drawn to the case in part because, like most of the principals, he is a Roman Catholic and wants to *explain* evil, hates Kenny and Angelo. (So will the reader.) He loves Grogan (so will the reader), the larger-than-life-size, red-haired Irish cop who wouldn't give up the chase, and who belongs in one of the novels by Joseph Wambaugh that Kenny and Angelo ad-

> "...The Hillside Stranglers were spinoffs of a junk culture; they went off to their first murder because there was nothing on TV..."

mire. When Kenny is conning the psychiatrists with a "multiple-personality disorder" he has learned from watching *Sybil* twice, conjuring up the alter ego of "Steve," Grogan has a short, simple response: "Okay, I got a great idea. The judge says to Bianchi, 'Mr. Bianchi, I tell you what I'm going to do. I am going to let Ken off. Ken is acquitted. But Steve gets the chair.' "

Grogan has "worked hundreds of homicides," but "this is the first one started out a tragedy and ends up a f------ farce." How so? There is a rivalry between the L.A. County sheriff's office and the L.A. city police department. There are the legal pettifoggers. There are Kenny's lies and Angelo's sullen silence. (Kenny plea-bargained his way into turning State's evidence, and then nobody believed him about Angelo because, after all, he was pretending to be insane.) There was also the inexplicable: Everybody knew the *how*, and nobody knew the *why*.

O'Brien dances through the facts, and is a dervish at it. He has had to invent many dialogues between Kenny and Angelo, and most of us will buy most of them, after a wince or two. He is contemptuous of the psychiatrists for the defense—it should be mentioned that psychiatrists are lied to most of the time and must be in the business of believing half of it if they hope to heal—and fulsome in his adjectives of praise for the psychiatrists for the prosecution, but by the time of the trial we are rooting for him, because of the evidence he has marshaled and our own blank uneasiness on contemplating these creeps.

O'Brien can't help himself in the first third of the book. He wallows in the sensational details: the suffocating plastic bag, the nail file in the eye, the maggots on the face. And the creeps are strangers both to an excuse and an idea; they aren't characters out of Dostoevski; they are merely random spinoffs of a junk culture; they went off to their first rape and murder because there was nothing they wanted to watch on television.

O'Brien looks for excuses and ideas. He tries out California-as-a-state-of-mind, and Los Angeles as "the metropolis of make-believe":

> Like millions before him, Kenneth Bianchi moved to California because of the appealing images he harbored of the place. He would leave winter behind. A one-way plane ticket would buy him June in January, the good vibrations of the Beach Boys, surfers and healthy inarticulate women, Acapulco gold and Gallo Hearty Burgundy, orange-blossom-scented naked rap sessions. Linking these sunny images in his mind was an idea of freedom no different in its vagueness from a child's vision of the wonders waiting beyond any fence.

And he tries out mysticism:

> "*Mi numi!*" Angelo said.... It was a term that had migrated all the way from Sicily, and it came to Angelo's lips with no more deliberate consciousness than the howling of a dog at the moon.... Literally it means "my gods." More deeply, it invoked a pre-Christian pagan world ruled by the religion of the Numa; a time when the gods determined every man's and woman's fate or destiny,... a time when the gods demanded that most perfect of all sacrifices, a young, newly ripe human life.

This is heavy breathing. And we already know so much about Kenny and Angelo that they have been simplified instead of complicated. Grogan, the angry hero, probably explains the stranglings better than O'Brien can, without any of his metaphysical funk: "Sex with hate."

—J.L.

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Dance/Tobi Tobias

CROSSOVER DREAMS

> "...Like many a ballet dancer before them, the Joffrey dancers step gingerly into the alien territory of Kylián and Taylor..."

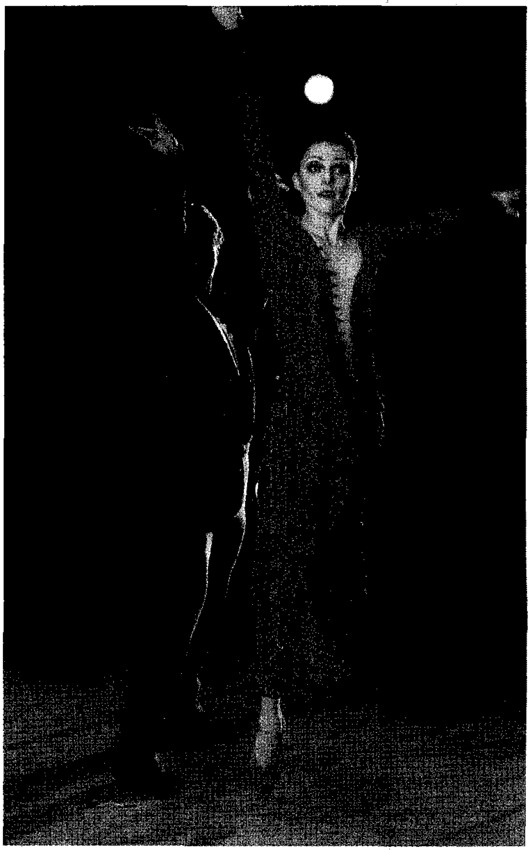
AMONG THE NOVELTIES BEING AIRED BY the **Joffrey Ballet**, in residence at the City Center through November 10, are two works acquired from choreographers immensely popular in their own fields of modern ballet and modern dance. The 1981 *Forgotten Land* finds Jiri Kylián grappling with his perennial dilemma—how to make an emotionally resonant ballet without recourse to character or narrative; in other words, how to be a streamlined, latter-day Antony Tudor. His problem, yet to be solved, is that he's unable to get near-abstract movement to convey drama, or even much feeling. His subtext speaks largely through the music (here, Benjamin Britten's *Sinfonia da Requiem*, Op. 20) and design elements (striking backdrops and moody lighting). The movement he invents is not very interesting on its own.

John Macfarlane's décor suggests a dark, stormy sky or an angry sea held in check by a bleak, high barrier. Before it, a dozen men and women keep up a seething, relentless treading, erupting now and then to whip their arms and torsos through the air with a violence bred of desperation. They might be the inhabitants of a ravaged seacoast or—that pale streak at the top of the barrier may not be whitecaps, after all, but the deadly flare of an electrified fence—a society imprisoned: East Germans, say, behind the Berlin Wall.

In the course of events, three couples are singled out, perhaps meant to depict in reverse chronology the stages of love. Beatriz Rodriguez (in a black gown slashed with scarlet) and Philip Jerry are like a single body, beset by premonitions of death; Dawn Caccamo (in vermilion) and David Palmer have an impassioned, fiery energy; Elizabeth Parkinson (in white) and Glenn Edgerton are lovers-in-innocence to whom all the world is new. The ensemble, meanwhile, continues to weave a picture of a people buffeted by trouble—be it weather or war—resigned to it, but still able, even compelled, to make some periodic resistance. In the final images, we have the three main women moving like sailors' wives pacing a widow's walk, then sheltering, heads bowed, in their own arms.

The trouble with all this is that, purely in terms of movement, it is much like every other reduced-vocabulary Kylián ballet one has seen. Take away the potent atmosphere provided by the score and the women's color-coded costumes, and you'd be hard put to find any specific significance in the treadmill walks, the desperate runs, the flailing arms. The dancers, bless them, perform as if the meaning of the work had pierced their hearts.

They didn't do nearly as well with much worthier material, Paul Taylor's *Arden Court*, a work that features boisterous male prowess. Its music, by the eighteenth-century English composer William Boyce, conjures up visions of Renaissance courtiers showing off their skills under a panoply of brilliant banners as their ladyloves—the subjects of their sonnets—look on. Taylor insists that he enjoys seeing his dances mounted on ballet companies and that, though the look of the choreography is necessarily different from the home team's production, classically trained performers bring something of their own to it that is gratifying. This can be argued, perhaps, for American Ballet Theatre's rendition of his *Airs* (itself the most balletic work in the Taylor canon), but not in the present case.



FIERY ENERGY: *Palmer and Caccamo in* Forgotten Land.

Like many a ballet dancer before them, gingerly stepping into the alien territory of modern dance, the Joffrey performers have broken the movement down into steps with clear edges to them. This fragmentation into discrete, identifiable units—second-cousins-once-removed of ballet steps, no doubt—may have expedited their learning the work, but they've never restored the flow. Ironically, they have a clear *visual* understanding of Tayloresque stances—the legs held parallel, the arms flourished like antlers—but they don't know how to make the style move. They are unable to deliver either the raw, extravagant energy of Taylor's own dancers, a force at once glorious and terrifying, or the sensuous experience of flesh spilling from step to step. Only David Palmer, whose physical intensity recalls the young Baryshnikov, and Mark Goldweber, a virtuoso with a sound sense of weight, looked as if they might eventually speak Taylor's argot without immediately identifying themselves as wary tourists.

Despite these serious drawbacks, the choreography shone. The audience, who a half-hour earlier had been content with Gerald Arpino's pretty banalities and vulgar thrills, cheered *Arden Court* for its physical wit.

IN A TIME LIKE OURS, WHEN DANCE IS too often lacking in fantasy, one is more than ready to welcome the Twelvetrees Press publication of *Ballet*, a folio of photographs by **George Platt Lynes**. Lynes, who died in 1955 at the age of 48, had spent the previous two decades making visionary images—of fashion mannequins, of celebrated writers and painters, of beautiful young men (these unpublished in his lifetime), and, most compellingly, of dancers. Destiny—in the form of a prep-school friendship with Lincoln Kirstein—drawing him to the series of comregistered design

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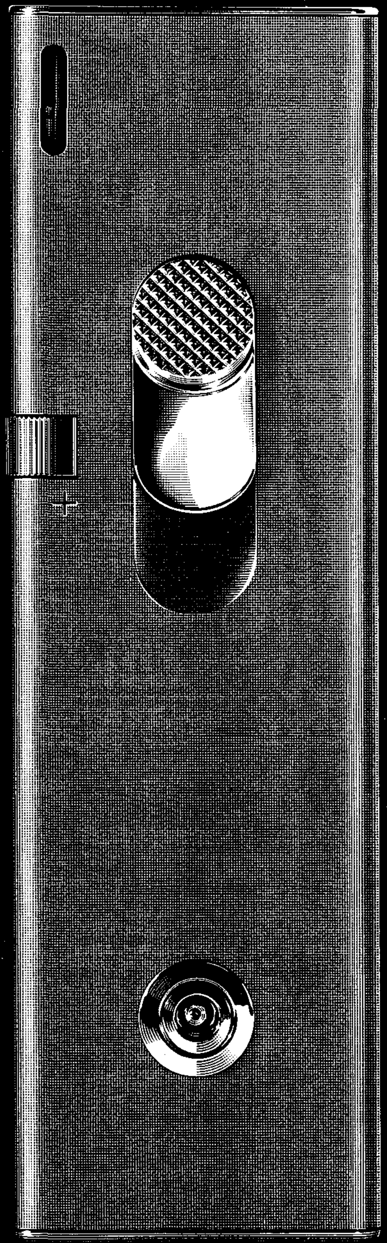

BLOOMINGDALE'S

American PD Company Inc., 2049 Century Park East, Los Angeles, CA 90067 Tel. 213/553-1300; 120 East 56th Street, New York, NY 10022 Tel. 212/838-3886 panies that culminated in the New York City Ballet, Lynes became an idiosyncratic and poetic recorder of the work of George Balanchine. "I love dancing," he wrote, "and my idea has been to make prints which will perpetuate what I have seen, as an adjunct to my own memory; and for those who have not seen it, a sort of substitute and consolation."

The pictures Lynes made are the antithesis of photojournalism. They do not attempt to seize motion on the wing—as Martha Swope, his eventual successor at the City Ballet, was to do so brilliantly—but to synthesize, to portray essences, a single tableau of marvelous plasticity serving as an icon for hundreds of moves. He worked in the studio, painstakingly posing the dancers (sometimes with the choreographer's collaboration) and scrupulously arranging his lights. Light is as essential a participant in his images as the human figure. It gives the bodies an almost monumental, three-dimensional substance; it lends them both illumination and mystery. If Lynes's manipulation of light gives you a heightened tactile sensation of costume elements—the feathers of an angel's wings, the crushed chiffon of a nymph's tunic—its effect on flesh is even more potent, making it seem palpably alive in the present moment, and yet incorruptible.

As Christopher Isherwood pointed out, Lynes's portraits of individual dancers are "likenesses that are realistic enough to be used for identification by the police," yet their effect is magical. Their brooding, voluptuous stillness draws you into the world of the photographer's imagination. They encourage the eye to linger over them, as if they contained secrets that might be penetrated, layer by layer, if only one gazed long enough.

There is an element of sexual fantasy here, to be sure. More subtly and potently than his overtly homoerotic studies, Lynes's portraits of men who dance describe what it's like for a man to contemplate another man's beauty. In most cases, though, the realms into which Lynes invites you find their equivalent only in the wordless illusions created by other artists captivated by the ballet. One thinks of Jean Cocteau's baroque dreams in *Beauty and the Beast* and of the Joseph Cornell boxes where a ballerina's personality is summoned up by wisps of pastel chiffon, one or two feathers, and a sprinkling of glitter dust.

The Twelvetrees volume, compiled by Jack Woody, is not all it might be. Aiming for a pared-down elegance, it omits a considerable number of Lynes's most telling images, and its sparse documentation leaves too many unanswered questions. Still, if it stimulates interest in Lynes's work among a new generation of watchers and dreamers, perhaps that is achievement enough. ▬

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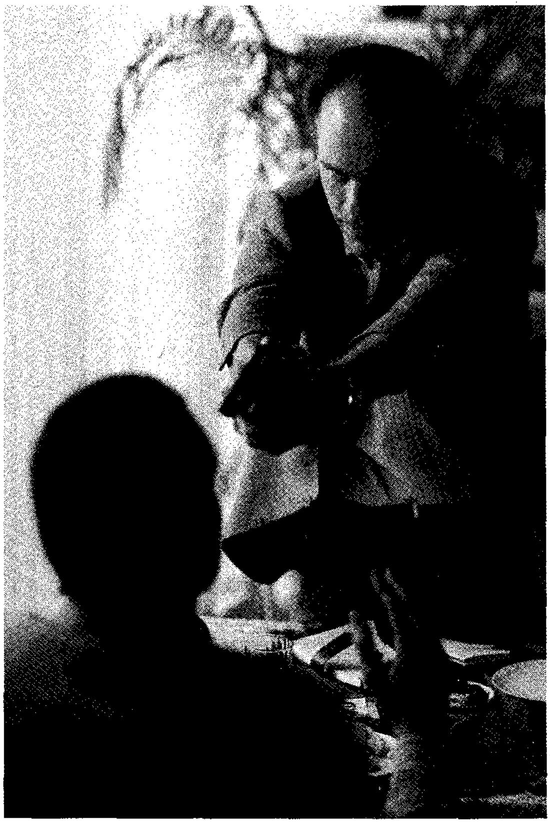
IRON MAIDEN

"...Kate Nelligan's performance as the heroine of *Eleni* is strenuous and vain; the movie is all attitudes and no plot..."

AS ELENI GATZOYIANNIS, A STRONG-willed peasant who sacrifices herself to save her children during the Greek Civil War, Kate Nelligan stiffens her back and turns her eyebrows into heroic signposts. Nelligan does farm work with the vigor of a decathlon champ; she stalks across high meadows as if setting an example of conduct for the goats. Later, when the village is occupied by Communist guerrillas, she glares and keeps her chin up.

This stiff-backed, advanced-eyebrow posing—miles away from the caution and guile a mother protecting her children would probably employ—is an embarrassing display of vanity from an allegedly major actress. Nelligan is strenuous and gutsy in so bland and uninflected a way that she seems to be trying to make the other performers flinch; her work is closer to jousting than acting. Even as she says farewell to her four kids, she challenges them to be as noble as she is. What's nauseating about these farewell scenes—in fact all the scenes with the children—is that they are completely impersonal. Nelligan's eyes see nothing *particular* that she loves in the children; she is merely shining Motherhood, radiant in death.



VENDETTA: *John Malkovich as Nicholas Gage.*

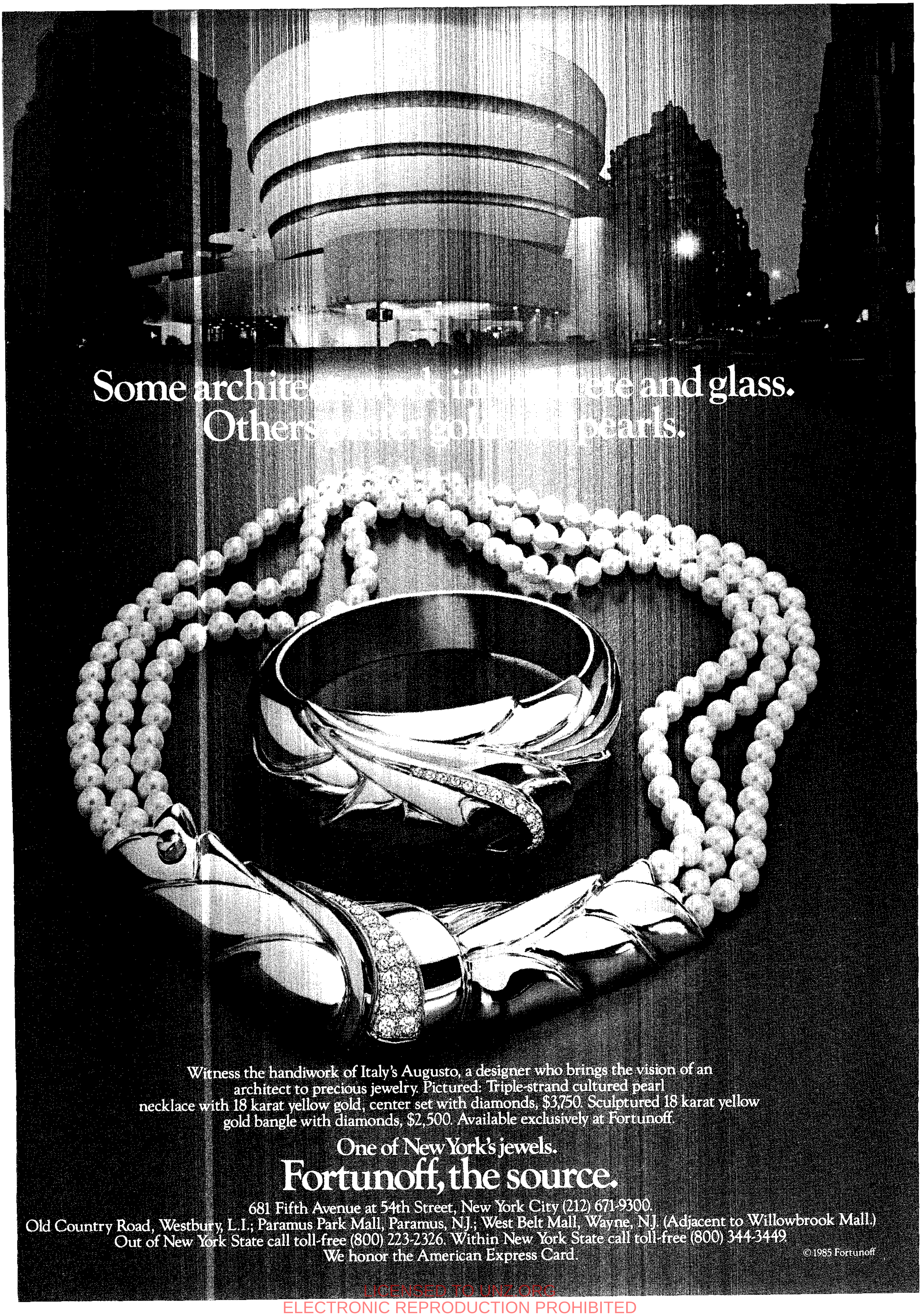
Eleni, which director Peter Yates and writer Steve Tesich adapted from Nicholas Gage's 1983 memoir of his own mother, is set during the bloody period of 1946–49, when Communist guerrillas, fighting the monarchists for control of the country, occupied many of the northern mountain towns near Albania. Eleni's town, Lia, is run by a petty dictator named Katis (Oliver Cotton), a raffish party ideologue and bully. As part of a Communist propaganda offensive, Katis demands that the women of the town give up their children to be shipped off to such "people's democracies" as Albania and Czechoslovakia. When Eleni refuses and successfully plots to send the kids to their father in America, Katis has her tortured and then executed by a firing squad. The action is seen through the eyes of the adoring boy who never gave up his dream of avenging the mother who sacrificed herself. Thirty years later, having become a respected investigative reporter for the New York *Times,* Nicholas (John Malkovich) returns to Greece in search of the men who murdered her.

Gage's book *Eleni* begins with a brief account of his search for his mother's killer. But then, after identifying and tracking down Katis, Gage pauses. He says he needs to understand his mother's life before confronting the old man. He then gives us a long, detailed re-creation of Eleni's village, going through the Second World War and Civil War years; the guerrillas' manipulation of the villagers, some of whom betrayed Eleni; the fake "trial"; and the execution itself. Finally he comes back to himself in Greece in 1981, gun in hand, ready for Katis. *Eleni* is a powerful but flatly written book—journalistic in style, and too blunt to be truly interesting. A more resourceful, less self-important writer, or a writer who had conceived this nonfiction memoir as a novel, might have regarded his own obsession with a degree of skepticism or even irony; he might have made himself into a stranger and more curious character—whereas Gage turns his own quest, as well as his mother's life, into hypertrophic myth.

Steve Tesich, whose talent is fast becoming a memory, preserves the solemnly self-absorbed tone of the book, and he muffs almost everything else. Trying for continuous tension, Tesich shifts the time scheme, intercutting Gage's search for the killer with scenes from Eleni's life back in the forties; the film ends with the twin climax of her death and Gage's confrontation with the elderly but still-dangerous Katis. The trouble with this strategy is that it breaks up what happens in the village. In the movie, Eleni's schemes to get her kids away are completely murky; we never see how Katis manipulated the villagers, or why any of her neighbors betrayed her. Just as we are on the verge of understanding something, director Peter Yates cuts away to John Malkovich's scowling face. The movie is all attitudes and no plot, the village scenes a procession of stiff moments in which actresses in kerchiefs raise their heads and recite noble speeches. Yates, an enjoyable and talented craftsman when working on the right kind of project (*Breaking Away, Eyewitness, The Dresser*), doesn't have the gravity of style for this kind of epic, political subject. Despite the authentic landscapes, costumes, and village faces, a large part of *Eleni,* I'm afraid, reminds one exactly of those 1943 lump-in-the-throat anti-Fascist jobs in which Anne Baxter or some other peasant told off smartly uniformed Nazis. The Communist villains are not slick and unbelievable the way the Hollywood Nazis were—all epigrams and twisted smiles—but the heroic ladies still look no more rooted in soil than you or I.

As the modern American, John Malkovich doesn't look rooted anywhere but inside his own head—an effect that is probably intentional. Gage, we're to understand, has never been able to quite *live*—he's that obsessed with his mother. But Malkovich's performance, though more skilled, is almost as miscalculated as Nelligan's—and almost as dislikable

Photograph by John Bryson/Sygma.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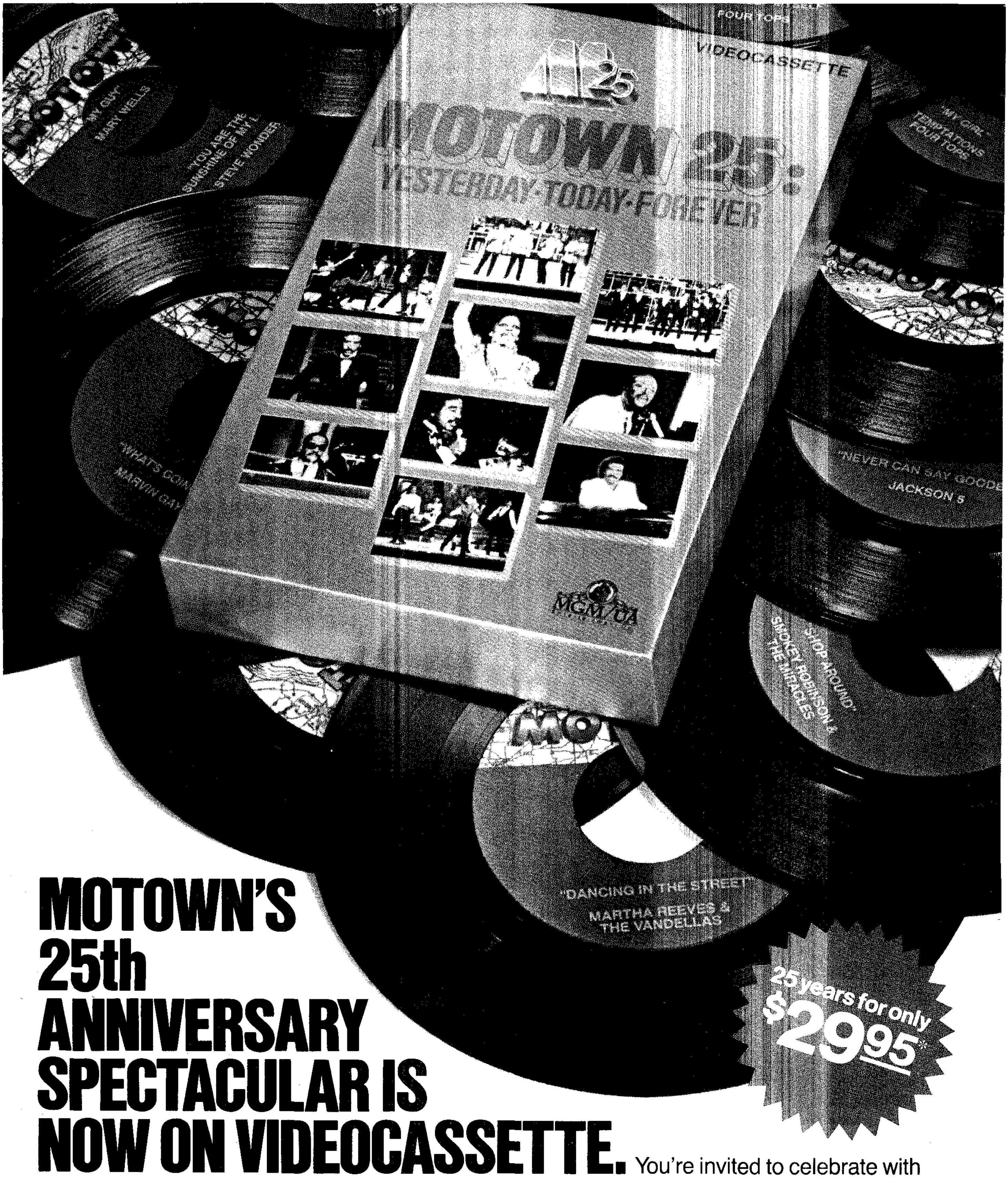
too. Malkovich keeps his body tensed, sometimes hunched; his lips are pursed, or the lower lip hangs open in a fixed expression of rage. His voice is soft, bodiless, almost fey—less a voice than an insinuation of speech, and certainly not convincing as the voice of an ace reporter. (No one would talk to this walking zombie—no one would trust him.)

Malkovich is disturbingly creepy; he seems to be playing some sort of haughty and theoretical actor's game, as if he were trying to demonstrate how inhuman and evanescent he can be (or perhaps how softly he can speak and still be acclaimed as a great actor). But his work is too monotonous to hold the screen. Oliver Cotton, on the other hand, is mesmerizing. His Katis has glowering, deep-set eyes and a large, menacing, unshaven jaw; he speaks in a booming voice with the petty showmanship of the little dictator reveling in his single moment of power. You know you can't argue with this man—he's not merely doing his duty, he's enjoying himself.

Subway, THE SECOND FILM BY THE young French director Luc Besson, is a high-glitz thriller with an unlikely setting—the arcades, platforms, tunnels, and murky maintenance corridors of the Paris Métro. Beneath neon lights, a variety of thieves, bums, musicians, poetic fatalists, and bull artists make a carefree life for themselves while escaping the patrols of the transit police. They sleep in dank rooms way underground and live off what they can steal. Their leader, played by Christopher Lambert, is a daredevil ripoff artist with spiky blond hair and a child's smile—a holy innocent with a face like Mozart's, who lives only for thrills and for love. In the movie's glazed terms, he's the ultimate romantic and the last existentialist in Paris. Isabelle Adjani, as a bored rich lady who makes rude remarks at dinner parties, falls for this sprite when he steals some valuable papers from her house; she then sweeps into the Métro in jewels and furs, and the two of them have enigmatic, doomed exchanges on deserted platforms. *Subway* is too pretentious to be funny and too stupid to be stylish. Besson may have some talent—one of the chase scenes, in which a thief on roller skates jumps over the tracks and then down the divider between two escalators, is a great deal of fun—but he's a class-A sucker for the silliest of French follies, *nostalgie de la boue*. In *Subway*, the French are not only nostalgic for it, they're stuck in it.

In brief: IN KRSYSZTOF ZANUSSI'S **A Year of the Quiet Sun**, set in grim postwar Poland, an inarticulate American G.I. falls in love with a young Polish widow. The movie is shrewd, funny in a muted, desperate way, but almost punitively virtuous.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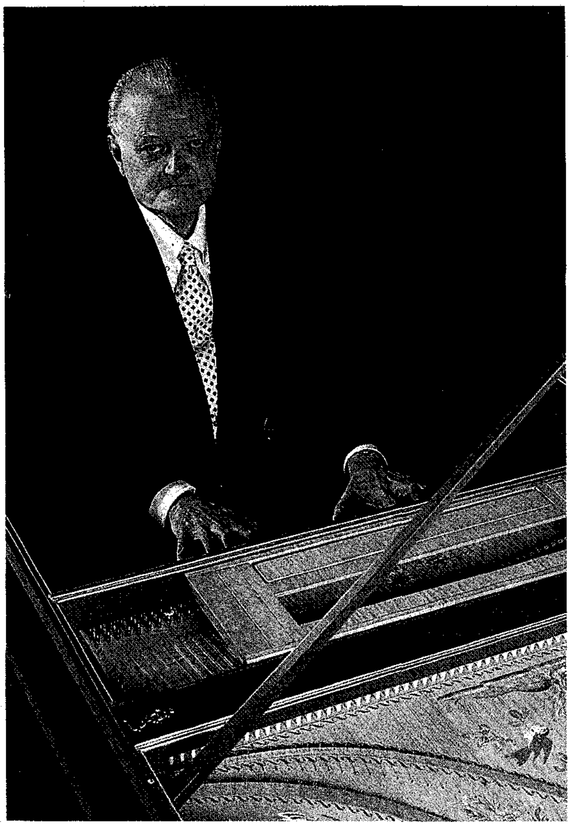
SCARLATTI FEVER

"...The composer's technique keeps the music of these treasurable sonatas throbbing and constantly in motion..."

SOME PEOPLE, I'M TOLD, ARRIVED AT Symphony Space at two o'clock in the afternoon on **Scarlatti Saturday** and contentedly remained in their seats until the last note sounded, almost nine hours later. And why not? Few will ever again hear so many sonatas by Domenico Scarlatti in one sitting—nearly 100 of them, played by eleven harpsichordists, seven pianists, and one synthesizer keyboardist. Besides, it was October 26 and the composer's 300th birthday, a significant date that might have passed unnoticed in New York had not this marathon party been enterprisingly organized and presented by Sara Fishko, a film editor and announcer on WNYC, and Teresa Sterne, former president of Nonesuch Records. Bless them both—Scarlatti deserves at least this much attention, even if he was unlucky enough to be born in the same year as Bach and Handel.

Of course, Scarlatti was hardly as protean as his two great contemporaries, but he was an unparalleled composer of keyboard sonatas—more than 550, and not a lemon in the lot. Scarlatti created this amazing collection in the latter part of his life, between the ages of 44 and 71, when he lived quietly in Madrid as a valued musician at the court of King Fernando VI and his queen, Maria Barbara. Apparently Scarlatti was more than content to spend his best years in such comfortable obscurity. This late bloomer may even have required isolation and unpressured encouragement in order to discover the latent individuality of his creative gifts and the medium in which they might best flourish. History has always had a low opinion of the few surviving works from Scarlatti's journeyman years in Italy, when he was writing operas and choral music under the thumb of his father, Alessandro. Only after he moved to Spain and turned his attention almost exclusively to the harpsichord was a competent professional composer suddenly touched by genius.

Or so we thought all these years. Now some musicologists are questioning that long-accepted attitude, and others have even begun to doubt the compositional sequence of his harpsichord sonatas as established by the late Ralph Kirkpatrick—it may well be that all of this glorious music did not magically originate during Scarlatti's residence in Spain, and that some of it actually might have been written during his early years in Italy. These and other scholarly matters are worth pondering, but nobody seemed bothered by them during "Scarlatti Saturday"—except, perhaps, those who wished to add yet one more mysterious dimension to this strangely compelling, touchingly vulnerable music.



HOST AND HARPSICHORDIST: *Valenti at Symphony Space.*

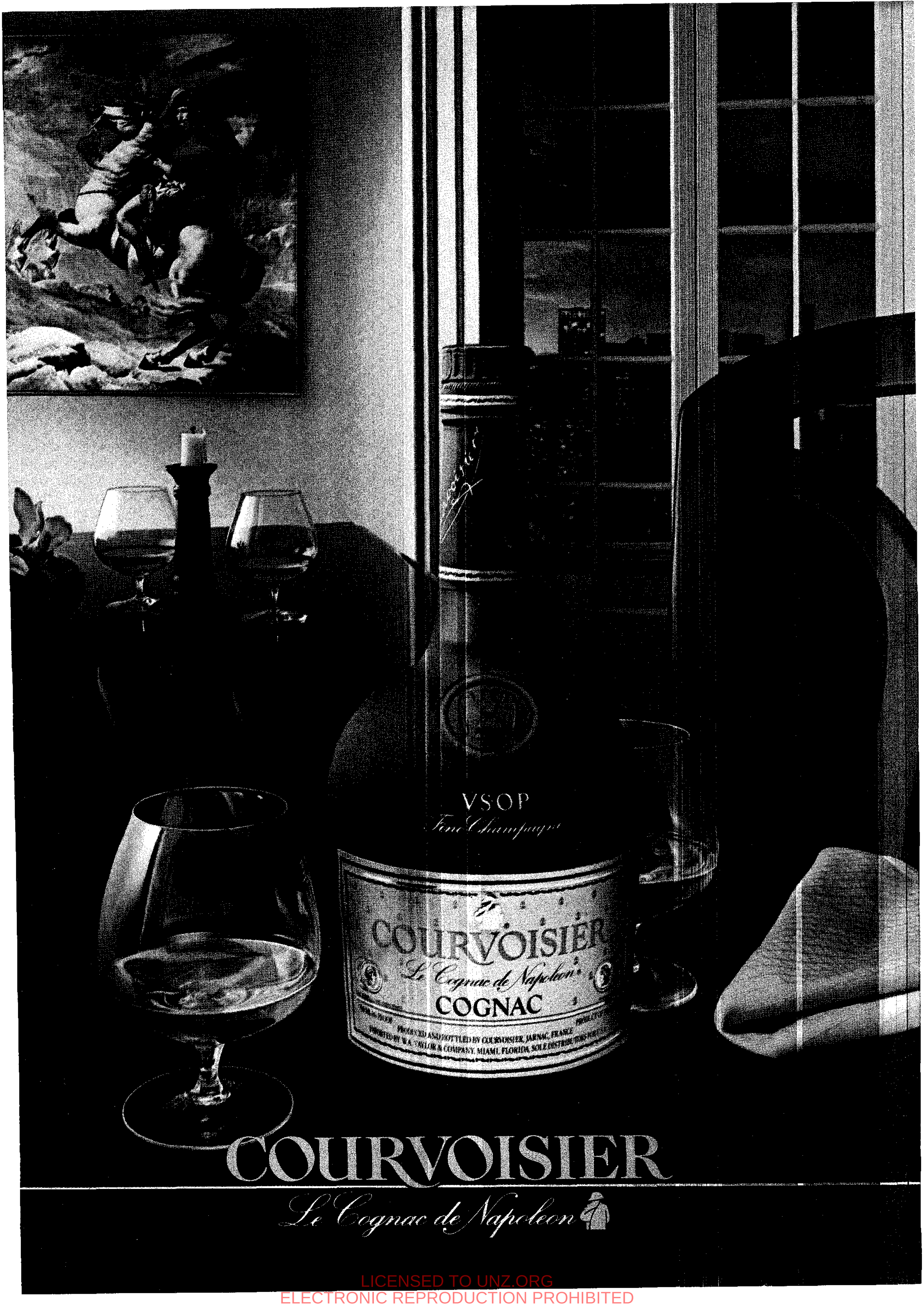
There was much else to focus upon, and at least one thing soon became crystal clear: Scarlatti's sonatas are not the charming trifles of popular legend but a substantial body of work inhabiting a self-contained and fully self-sustaining musical world that resembles no other. Each sonata may last only seven or eight minutes, and they are all structured to fit into the same neat two-part format; but every one sings a different song and communicates something unique. The variety of this music is astonishing—its coloristic brilliance, harmonic audacity, rhythmic ingenuity, and melodic invention seem limitless.

But then, most listeners have always responded to the sparkling tunes and invigorating physicality of these treasurable sonatas, even when lesser musicians condescend to program them on a conventional piano or harpsichord recital as introductory throwaways. Only when heard in quantity, though—as they were during "Scarlatti Saturday"—do these scores reveal the full range of the composer's expressive capacity and depth. And anyone who paid really close attention must have been completely bowled over by the cunning compositional technique that keeps this music throbbing and constantly in motion.

We were frequently reminded of all these matters during the witty and sage running commentary supplied by Fernando Valenti, who acted as host, introduced most of the musicians, and played a couple of sonatas himself. Few living musicians are better qualified to speak for Scarlatti than Valenti, who years ago began to record the composer's complete sonatas for Westminster and managed to get more than 350 on disc before the project foundered. Valenti's illuminating words added to the musical value of this event, as did a number of other bonuses. One was a performance by Julianne Baird and Colin Tilney of *Con qual cor,* a solo cantata for soprano and harpsichord. This score may not have helped upgrade the general low opinion of Scarlatti's vocal music, but its inclusion did provide a useful and welcome contrast to the keyboard sonatas. Aside from Valenti's spoken annotations, listeners to the event on WNYC and associated American Public Radio Network stations around the country heard additional valuable commentary from other eloquent Scarlatti scholars and performers.

It was also refreshing to experience so many different interpretive approaches to this music, most of them valid and revelatory even when they may have

Photograph by Nancy Moran/Sygma.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seemed completely contradictory. Among the pianists, for example, there was Ivan Davis, an unabashedly brazen, romantic virtuoso; Robert Taub, an intense and analytical perfectionist; and David Golub, a mystic who presented Scarlatti as a musical prophet. The harpsichordists had just as many diverse viewpoints: Colin Tilney, fresh and unmannered; Charles Sherman, the last word in up-to-date Baroque stylishness; and Kenneth Cooper, melodramatic almost to the point of uncontrolled frenzy. Other musicians included Edward Brewer, Joyce Lindorff, Gilbert Kalish, Charlotte Mattax, Arthur Haas, Ilana Vered, Wendy Young, Lionel Party, Artur Balsam, Louis Bagger, and Anthony di Bonaventura. Hearing them all perform Scarlatti must have sharpened many ears as well as given everyone a keener appreciation of this wonderful composer.

"FOR ALL ITS FAULTS," WRITES JULIAN Budden in his indispensable three-volume study of Verdi's operas, **Giovanna D'Arco** "remains an impressive vehicle for a prima donna." Perhaps that, more than anything else, explains why a concert performance of this seldom heard opera more or less materialized out of nowhere last week at Avery Fisher Hall. The prima donna in this case was Margaret Price, who so rarely sings opera in New York that almost any project to get her onstage would make sense.

I wonder, though, if *Giovanna D'Arco* was the best choice for Price, since her temperament is really too chilly for early Verdi, and her large voice has neither the agility nor the freedom up top to move comfortably through this music. My reservations aside, her silvery instrumental timbre sounded lovely much of the time, and one did come away with at least a vague sense of what Verdi appeared to be after: a Joan of Arc who is torn by love of king, country, and father, and who finally, perhaps even gratefully, finds release in a heroic death.

The best vocal work of the evening actually came from that canny veteran Carlo Bergonzi as Carlo VII of France, a role he first sang 34 years ago opposite Renata Tebaldi. The king may be a bit of a stick, and his music lies low for a Verdi tenor hero, but the part is really hand-tailored for Bergonzi, who even now, at 61, commands more musical grace, tonal elegance, and sheer charm than any other Italian-style tenor in the business. Sherrill Milnes handled Giacomo, Giovanna's father, confidently enough, although his voice is sounding rather raw these days. The Orchestra of St. Luke's played splendidly under the crisp, no-nonsense musical direction of Richard Bradshaw, but it was a pity that he had to make so many cuts. I thought the cavalier practice of mutilating early Verdi scores had stopped years ago. ■

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OMEGA MARK OF ACHIEVEMENT TO GLORIA CHU

By Seena Hamilton

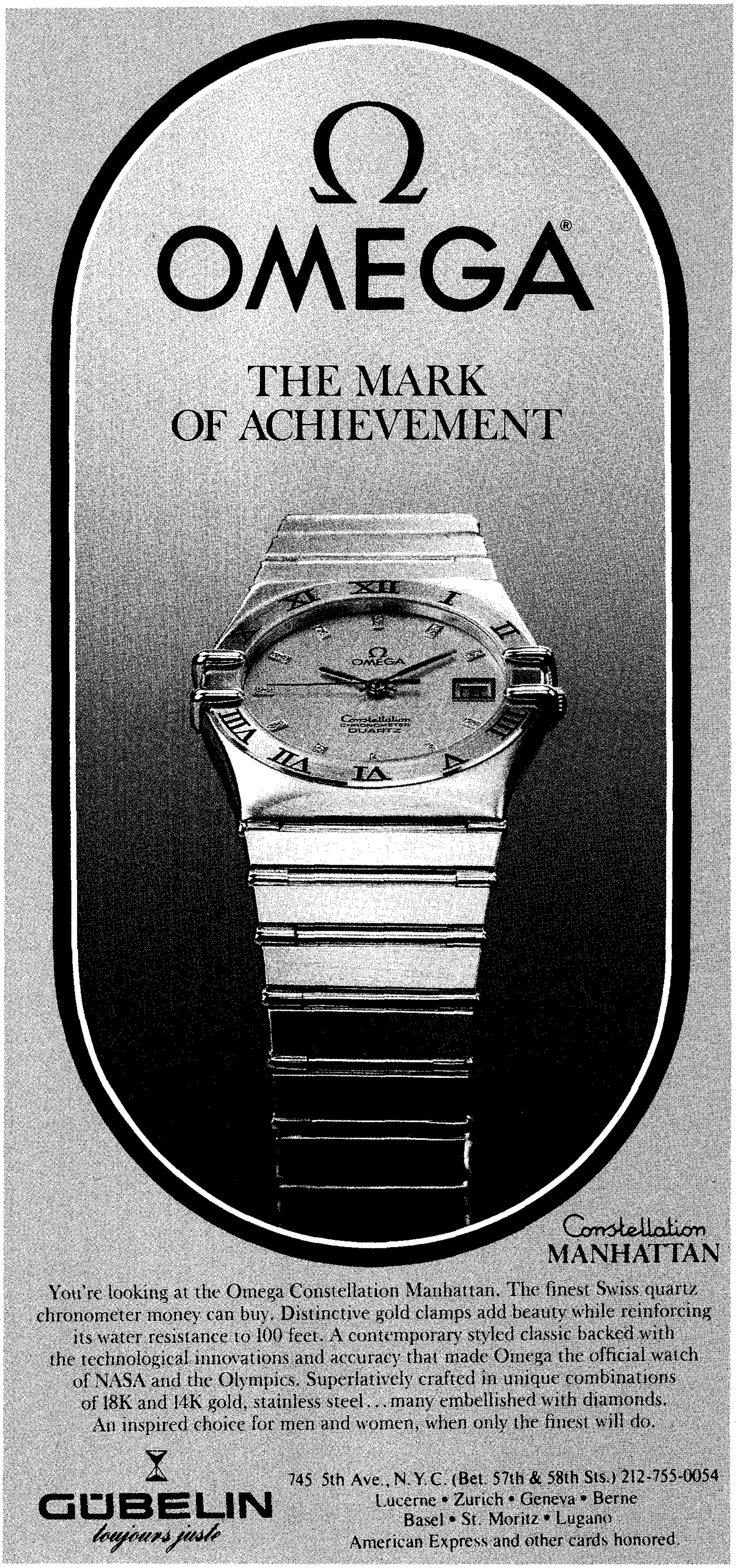
In a town where restaurateurs have a failure rate that makes shooting craps seem conservative, Gloria Chu is a raging success. Creator and Director of Fu's, this town's hottest new restaurant is gathering rave reviews and packing the house with luminaries from the world of business and the arts. But for this atom-sized dynamo, this latest triumph is just another step in a remarkable 20-year career. While currently teaching New York diners, great and small, what superb Chinese cuisine and service is all about, it is only one facet of her life that has earned her Omega's Mark of Achievement Award.

Love of life and taking care of people is a hallmark of Gloria's personality. It extends not only to her customers, but to those who work with her. "I like to motivate people and help them fulfill their dreams." Many young people who may have remained in menial jobs were inspired to go to college or to learn every phase of the business and onto careers of their own. She taught them her simple code of ethics—pride, dignity, self-respect and to seek knowledge.

Born in upstate New York and raised in Canton, China, Gloria returned to the U.S. as a young teenager, married the scion of a distinguished Chinese military family and had two children. She launched her career by convincing the owner of a famous continental restaurant that her love and understanding of people would make her a success as a manager. She was right. Within a few years, she owned her own restaurant, Chu's Dynasty. After ten years, she took time out to travel, and then found her true calling—creating, organizing and directing restaurants—all successes. Last year, she opened Fu's (1395 Second Avenue) for absentee owner, Michael Leung.

Despite offers from all over the world, Gloria is a quintessential New Yorker. "There's no place like it. It's alive, interesting and exciting, every hour of the day." She is a reflection of the town she loves. She puts in a 16-hour day, and even finds time to do volunteer work. "I feel it important to give back to society what society has given me." She has attracted the greats of the world, but there's one New Yorker she feels would cap her success—that New York lover of Chinese food, Mayor Koch.

In presenting Gloria with the Omega Mark of Achievement Award, the Omega Constellation Manhattan Watch, president Walter Lehmann said, "Her life and achievements reflect the highest standards of this award."



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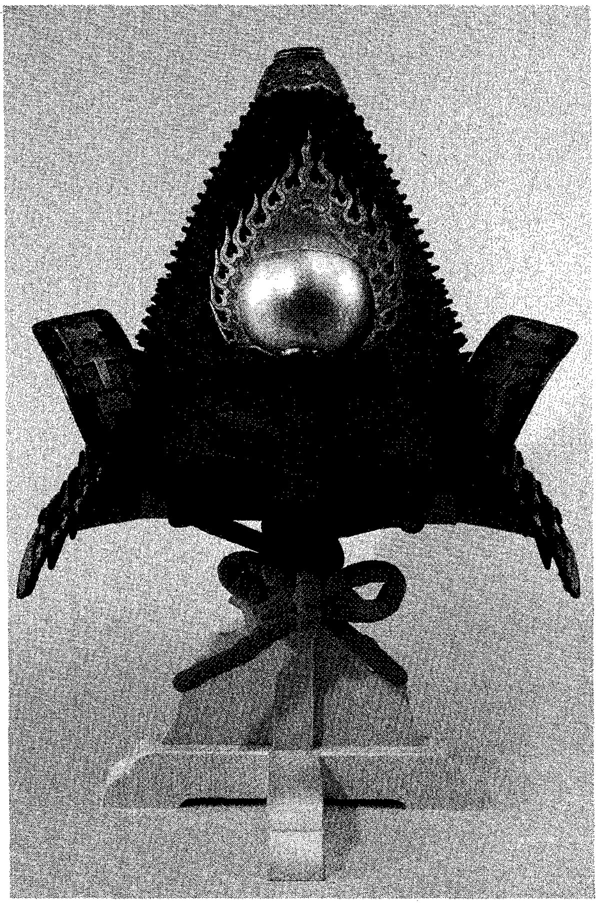
HARD HATS, SOFT HEADS

"...Arte Povera displays earthy lyricism and pomposity. The Japan Society's helmet show is entrancing. Miss it at your peril..."



BATTLE HAT: *A sixteenth-century Buddhist helmet.*

Collection of Saburo Makita, Toky

CRAMMED WITH CONTRADICTIONS, **"The Knot: Arte Povera at P.S. 1"** is both irritating and enlightening, sublime and silly, ugly and poetic. The show's importance, however, has little to do with adjectives and a lot to do with verbs. This ambitious historical retrospective transports you across the Atlantic and twenty years into the past. It returns to the grand dreams of the 1960s for an art that would be created almost literally out of thin air—and earth, wood, glass, rock, water, and fire. By the middle of the decade, technology had almost put a man on the moon, and a new romanticism had grown in the rockets' wake. Artists in a mood to dream preferred to do so in the language of an updated alchemy, that fusion of earth science and awe.

In Italy, the critic Germano Celant rounded up a group of artists and named their movement Arte Povera, after the poverty (or the humility) of their materials. His eponymous book created a stir when it appeared in the United States in 1969, its cover a picture of the American artist Walter de Maria facedown on a dry lake bed between two parallel chalk lines—man the measure of his earth art, like a space-age Leonardo coming back to the land.

Though the Americans in Celant's book have since become familiar enough, the Italians remain mostly ciphers. Some, like Mario Merz, Jannis Kounellis, and Michelangelo Pistoletto, are ciphers with notable reputations, but not even that much could be said of Pino Pascali, Gilberto Zorio, Alighiero Boetti, Pier Paolo Calzolari, or most of the dozen artists whose work fills P.S. 1's ancient rooms in Long Island City. They are here because Celant decided last year to do an updated Arte Povera show in the vaulted-stone spaces of the Mole Antonelliana museum in Turin. Alanna Heiss, director of P.S. 1, and Carmen Giménez, the Spanish assistant minister of culture, saw the Turin show and were overwhelmed by the fresh insights it lent to an entire decade of conceptualist activity on both continents. The two women set out to get the show.

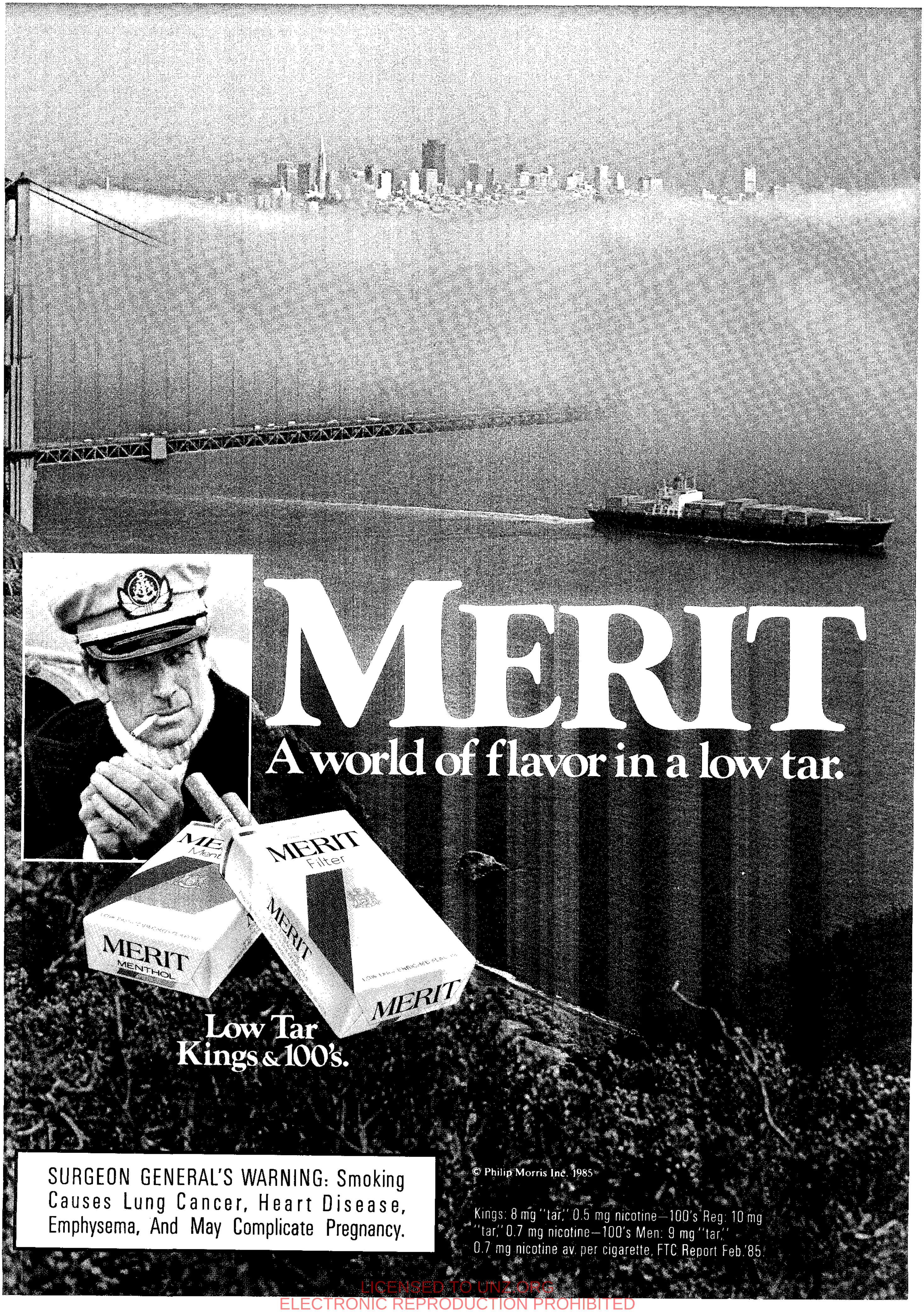
Last spring, "The Knot" reappeared under the glassed-in vaults of the Palacio de Cristal in Madrid. To bring the show here—the most expensive labor of love in P.S. 1's history—Heiss ran into a series of difficulties that should have beset only the Keystone Kops, including a predictable embargo by disbelieving customs officials. (The show, which cost nearly half a million dollars, was funded by the Academia Foundation and Fiat.)

Finally installed at P.S. 1, "The Knot" is the kind of exhibition that will stretch one's sense of an era. Enjoying the show may be more of a challenge. This is difficult work, and Celant's pugnacious rhapsodizing only adds obfuscation to an art already top-heavy with ideas. But there is a reward at the end: a gentle, meditative poetry of simple notions, stated sotto voce.

Poetry is the closest analogue to the aims of Arte Povera. As artist Giovanni Anselmo wrote in 1969, "I, the world, things, life—we are points of energy, and it is not as necessary to crystallize these points as it is to keep them open and alive." The task is to find the immaterial qualities of material things and to join them in a kind of free verse. So Anselmo polishes a block of granite until it's as smooth as a headstone and pinions a head of lettuce at its upper end with a twist of wire and a smaller granite square as a "stopper." On the floor is a pile of sawdust, as though the lettuce, crucified on its pillar of stone, had "bled" the wood pulp from its "veins." The echoes of crucifixion are visceral and guttural, remnants of the stress of transformation: Where stone is indifferent to change, the lettuce, fragile and earthbound, is crushed and dying.

Hints of Catholicism are dropped here like names at a Hollywood party. It's assumed that we know that ordinary matter is riddled with spirit. One of the most subtly beautiful statements of this sympathetic accord between the animate and the inanimate is in Luciano Fabro's *Iconografia,* an installation subtitled VIOLENCE AGAINST THE BODY IS VIOLENCE AGAINST THE IDEA. On a long table covered with a baby's blush-pink-linen sacramental cloth is a row of enormous glass soup bowls in the most delicate of not-quite-there blues, like the color of clear ice. In each bowl is a loaf-size lump of glass, which has been melted to the sagging point and hardened again in witness to the transformations wrought upon it. Each lump is inscribed with a name—Tantalus, Marie Curie, John the Baptist: people who bore up under meltdown pressures. Their lumpen but purified lives find a corollary in the lumpish purity of glass. This is a Last Supper, the site of the investiture of the Spirit into water (wine) and glass (loaf).

The high moments in "The Knot" are ethereally lofty, and the low moments are insufferable. Anselmo, Giuseppe Pen-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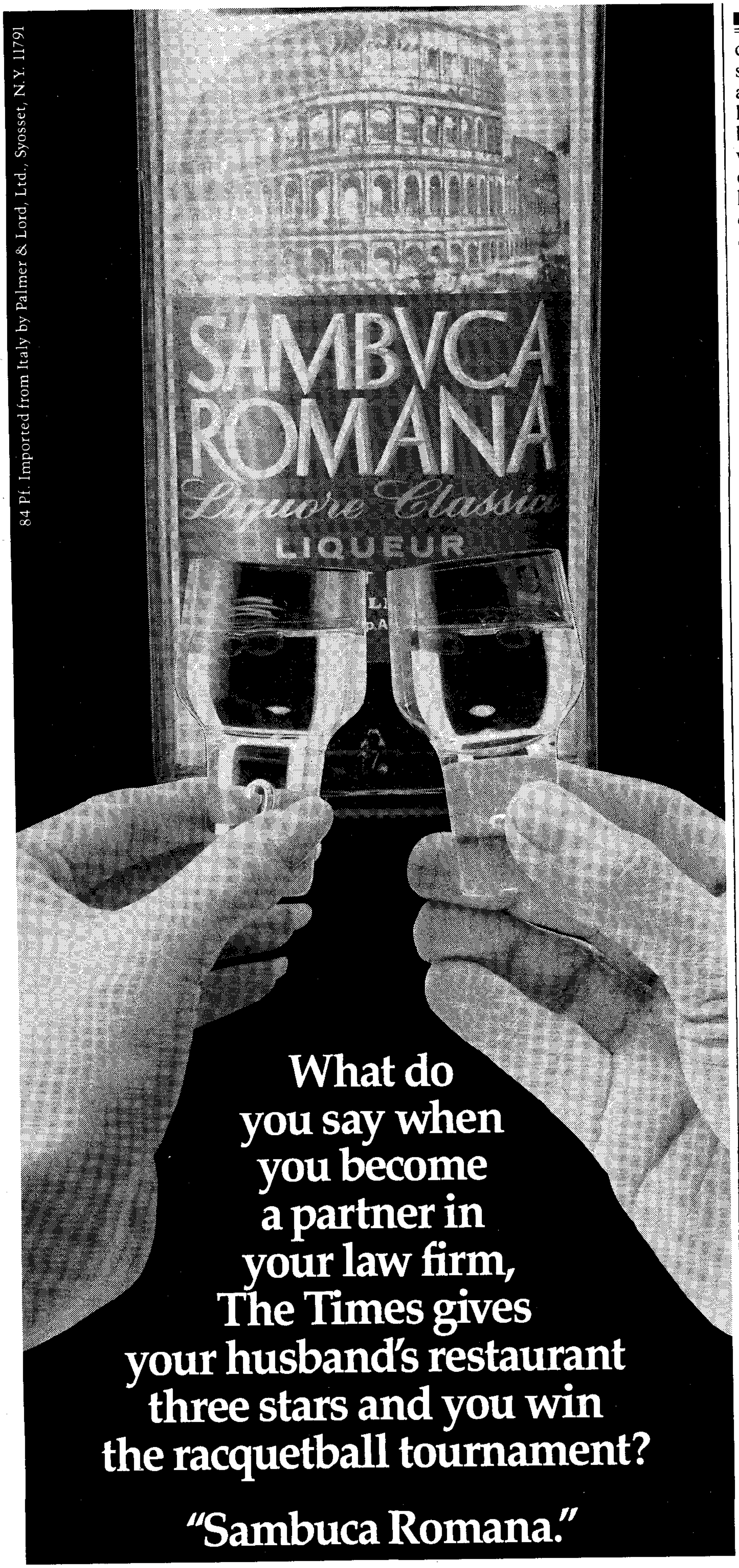
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one, and Zorio redeem themselves in such soaring instances of the unutterable as Zorio's *To Purify Words,* a mysterious leather pouch posed in free flight on a bent arc of copper, the container filled with alcohol that will slowly evaporate, changing the pouch's "orbit." Anselmo hangs 300-pound pairs of granite blocks on a wall and counteracts this menacing display of gravitational force with an unearthly patch of ultramarine (or "ultra-oceanic") blue. To reach those sublime blue depths you must "dive through" the weightiness of material existence.

Penone's earthy, lyrical voice rustles among his gnarled bronze figures, which seem to have been concocted out of strips of bark, remnants of Baucis and Philemon after they were turned into trees. (He also "paints" with plant juices, a gentle "natural" art.) There are other fine moments: Mario Merz's famed igloo of glass and armatures, Marisa Merz's twisting dervishes of thick aluminum foil, Pistoletto's *One Cubic Meter of Infinity* of mirrors, Calzolari's words written out in freon tubing and covered with a hoarfrost, like inscriptions condensed out of fog and snow.

But "The Knot" also suggests this art's penchant for ideological penury. When humble aims reach heights of pompousness—as they do in Pistoletto's *Orchestra of Rags,* a "symphony" for whistling teakettles nested in piles of old clothes—the result is farce. Like other creations of the sixties, Arte Povera (and its big brother, conceptualism) often made sure its ambitions were beyond its reach. There is a gap between idea and execution here that opens the way for a kind of hype the children of the era perhaps remember all too well. To plot grand things was seductive and euphoric, but to live with them was something else again. (Institute for Art and Urban Resources, 46-01 21st Street, Long Island City; (718) 784-2084; through December 15.)

THE TITLE **"Spectacular Helmets of Japan: 16th–19th Century"** is much too humble. I wouldn't be so cautious. The show at the Japan Society is one of the most entrancing homages to the spirit of abstraction since the first geisha wrapped her obi over a kimono as beautiful as a haiku. Miss it at your peril.

Some extraordinary burst of creative glee inspired the daimyos of feudal Japan to order their war helmets in the shapes of rabbit ears, a lobster tail, twin whirlpools, a priest's hood, a cow's knobby skull, a double bundle of bracken ferns, a pair of hollyhock leaves, a butterfly, or a dragonfly. Several helmets seem to be topped by spades; we are told they are representations of Ichi-no-tani Canyon, down the sides of which swept Minamoto Yoshitsune to destroy his enemies one glorious day in the twelfth century.

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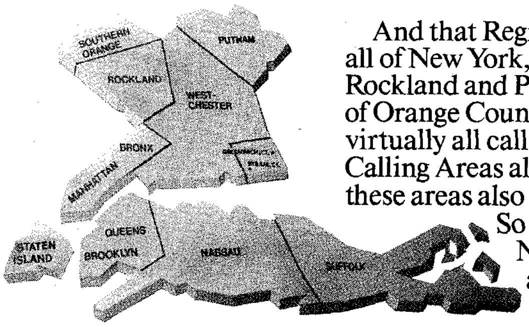
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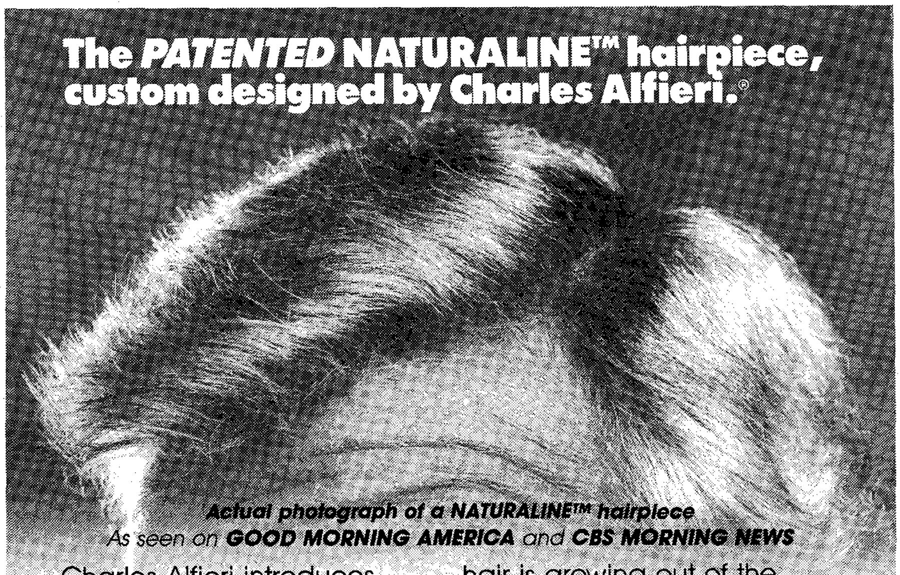
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conquered the last resistance to the unification of the warring city-states, there was plenty of opportunity to use a helmet. Every warlord needed one to prove his singularity, to symbolize his rank, to invoke spiritual help, and to be a focal point on the battlefield—like the daimyo in Kurosawa's *Kagemusha*, enthroned in his otherworldly armor, overlooking his scrabbling warriors. And if you found your greatest glory in battle, what better way to signify your strength of mind than with a poem on your head? (Even later, after the wars ended and the helmets became merely ceremonial, style certified rank.)

These helmets, like the best abstract sculpture, are a superb mixture of form, function, and deep feeling. Consider the earliest here, a golden wrap of pierced leather topped with the written character for "nothingness"—surely the testament of a man determined to bear with grace the terrible flux of existence. (333 East 47th Street; through November 27.)

HAVING ENDURED THE CHARRED BROWNS and earthy blacks of Polish director Tadeusz Kantor's *Let the Artists Die*—a fine piece of theater, but not a piece of performance art—I reveled in the light that washes life into the long night of Robert Wilson's **The Golden Windows**, in the Brooklyn Academy of Music's "Next Wave" series. As usual in Wilson's performances, nothing exactly happens, except that four characters—a younger man and woman, an older man and woman—do a slow fugue with one another, implying relationships (father-daughter? older woman-younger man?) that do not, and are not meant to, materialize. In this state of suspended certainties, within a babble of language that is deliberately empty of significance, all possible interpretations flit through your mind and are discarded, like thoughts during meditation. The only thought that remains is the recognition of *passage*, and the vehicle of recognition is light.

The "plot" of *The Golden Windows* is the movement of light from deep dusk to deeper midnight to dawn. The stage lifts up toward a peak, on which is a kind of closet lit from within. Characters walk up the beam of light, into the "closet," which is a way station or signifier of transition. The night, as Wilson says, is for dreaming; it is also a time in which quotidian concerns disappear and one is left to confront the texture of existence. In Wilson's night, Spaceship Earth speeds through the cosmos. Golden asteroids fall through the sky; the stars wheel; the earth cracks open to reveal its core of blinding radiance. Light *is* passage: out of immanence, into starry transcendence. Nothing much happens—but you emerge, cleansed, and momentarily touched by awe. (Closed.) ■

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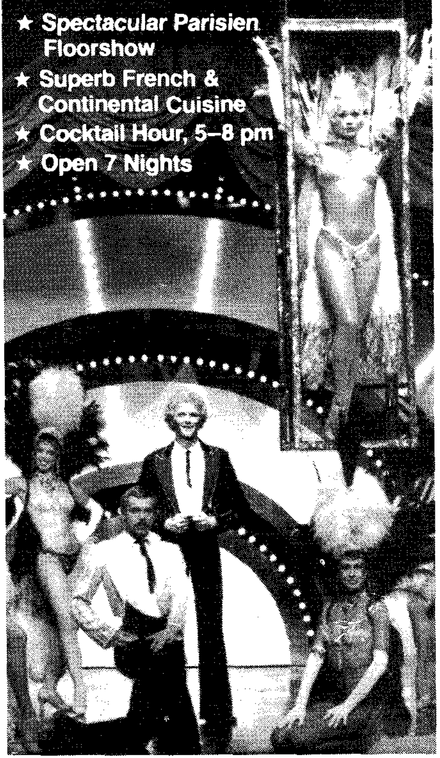

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REAL LEMON

"...*Aunt Dan* pretends to be iconoclastic but merely offends against taste and intelligence. *Windows* is boring and aimless..."

SOME WICKED FAIRY MUST HAVE PRESIDED over the birth of Wallace Shawn's **Aunt Dan and Lemon** (at the Public Theater). She must have decreed, "Thou shalt have neither language nor structure, neither shapeliness nor significance, neither wit nor good sense. Be thou bereft!" And so there is this poor, unappetizing worm wriggling around the stage and pretending to be an iconoclastic play though it merely offends against taste, intelligence, and basic hygiene as it waits for someone to step on it and put it and its captive audience (no intermission, of course!) out of their misery.

Lemon, to call it by its rightful name, opens with an anemic, anorectic young woman, Leonora, nicknamed Lemon, soliloquizing in her dingy London flat about the uneventfulness, lovelessness, drabness of her idle, reclusive life. Subsisting mostly on a variety of juices although juiceless herself, she thrives on her reading, mostly books about the Nazis, who fascinate her and whose Holocaustal practices she recites with awe and, as we gradually realize, approval. Presently Lemon introduces us to her past. We meet her American father, Jack, a businessman, who promptly gets down to soliloquizing. There is relatively little dialogue in the play, and what there is is usually only thinly disguised monologue: Someone is feeding someone else cues for disquisitions, lengthy reminiscences, elaborate plummetings of fancy in language to make Iowa, by comparison, seem Alpine.

Jack discourses on his harshly practical work ethic, whence we move to a family dinner scene, where Susan, Lemon's English mother, worries tearfully about her little daughter's non-eating, whereupon Jack, in a combination breakdown and temper tantrum, bawls out Susan. We are, next, given a friend of the parents, Danielle, the youngest American don at Oxford, whom Lemon turns into her beloved Aunt Dan. Dan is an ardent Kissinger fetishist, and explains in interminable, incomparably boring monologues why we need servants and such to do our dirty work, and how Kissinger is just a grave, brave man doing what is distasteful to others but needs doing. Eventually Dan and the liberal Susan, totally incapable of defending her position, part for good; Lemon and Dan continue their discreetly lesbian-tinged friendship until the latter's death. Presumably Lemon's pro-Nazi sentiments stem from Dan's Henryolatry, as the play concludes with Lemon soliloquizing again: Though we may be repelled by our squashing of a cockroach, she suggests, we are also fascinated by its death throes; similarly, we would kill criminals if large groups of them were taking over. And if we vindicate American settlers who decimated Indians, we must also, however uneasily, find the Nazis' extermination of Jews remarkable in its efficacy and ideological consistency.

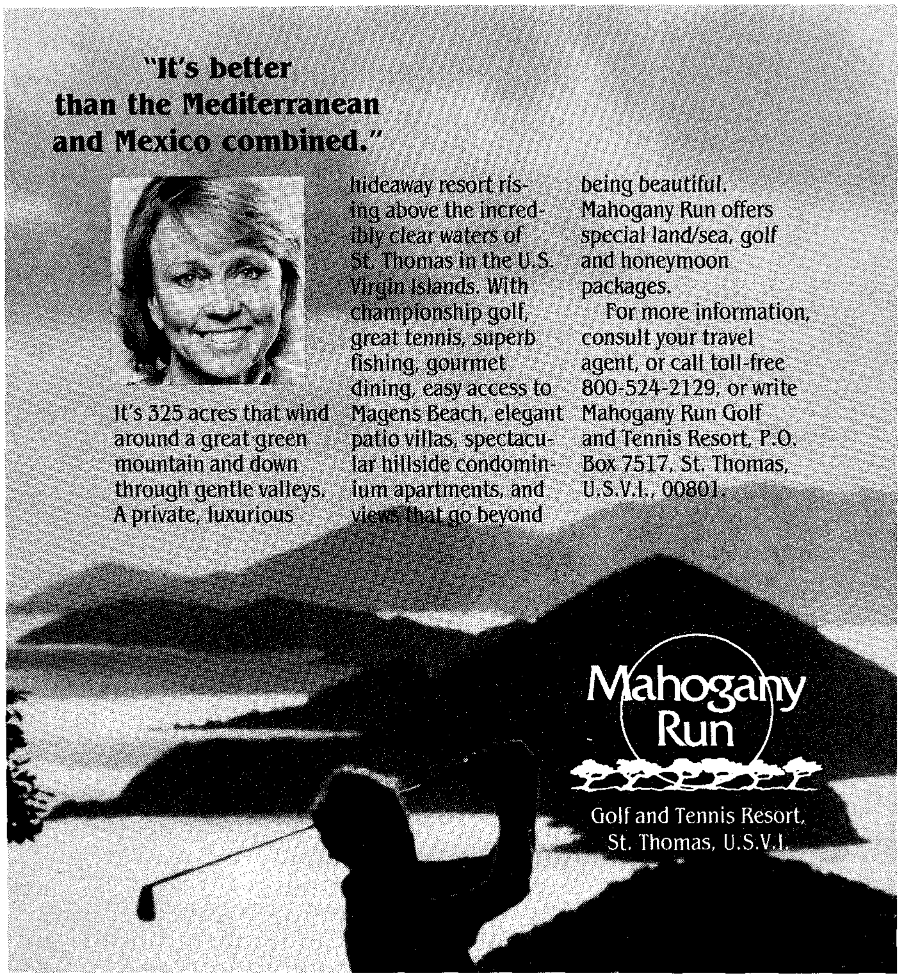
PUPIL AND TEACHER: *Pogson, Hunt in* Aunt Dan and Lemon.

Even while educating Lemon politically, Dan broadens her sexual horizons. So she introduces her to the friends she voluptuously admires: Mindy, a call girl who, for money, does everything, even kill; and Andy, a cynical roué whose life is all laughs and lechery. The point, I suppose, is that sexual amorality leads to ideological immorality. But Shawn has neither Shaw's wit nor Shaw's intellect with which to interweave plot and subplot dramatically and make antithetical positions come equally alive as they clash and give off sparks. We are tempted to conclude that the supposed intellectual challenge, like the sexual provocation, is only the game-playing of a prurient and presumptuous little boy, egged on by a number of indulgent reviewers.

Max Stafford-Clark's directing impresses me less the more I see of it; the design in this Shakespeare Festival–Royal Court co-production is serviceable but undistinguished. The two worst and unsightliest performers, the author and Linda Bassett, are given three parts each, even though they haven't enough variety for one. Larry Pine (Andy) and Lynsey Baxter (Mindy) are satisfactory though unmemorable; Linda Hunt (Dan), though competent, does not grow from part to part. But there is one spectacular performance from Kathryn Pogson, who is able to coax variety from monotonous writing, intensity from inertia, iniquitous charm out of blather without, however, doing violence to the author's intentions. These are sometimes defended with the excuse that Shawn presents only the seamy side of an argument so as to force the audience to think and take the other. If the antidote to an author's asininities is left to audiences such as I am usually surrounded by, heaven help us all!

DO YOU KNOW THE ONE ABOUT THE MAN whose doctor tells him he has only six months to live and sends him to a psychiatrist who can help, and the psychiatrist says I can't save you but can give you two helpful suggestions, marry a Jewish American princess and move to Des Moines, and the man asks how is this going to help me, and the shrink says you'll still die but it will be the longest six months you ever lived. Well, that shrink

Photograph by Martha Swope.



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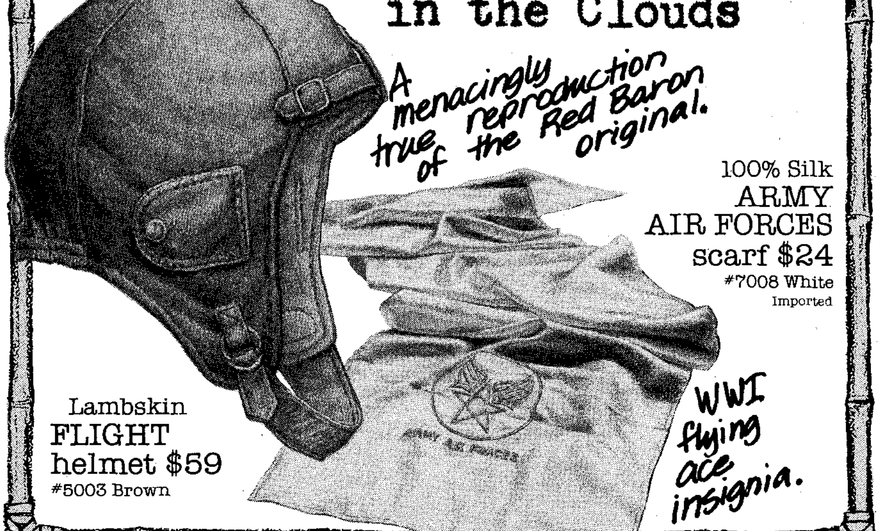
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was an ignoramus; he could have sent the man to Robert Wilson's **The Golden Windows** at BAM, which lasts only two hours (without intermission, of course) but feels like six years, and at the end the man would have welcomed the Grim Reaper as the Great Deliverer. Or, perhaps, as the Great Communicator.

I hate to have to say it again (though there is ample proof it cannot be said often enough): What today purports to be an avant-garde is to a vast extent a rear guard retracing the steps of Dada, Surrealism, and even *tableaux vivants* and Happenings; and such things as *The Golden Windows* seem original and soul-satisfying only to the species of illiterates our society breeds in ever-increasing numbers. Thus the young woman who sat behind me emitted, at Wilson's every more assertive stage effect, something halfway between a sexual moan and a pantheistic merging with the universe because it all seemed so thrillingly new and profound to her. Had the greatest living actors performed Shakespeare for her, there would have been no such grunts of ecstasy.

The Golden Windows is visually impressive in a similar but less intense manner as is a painting by Magritte or Delvaux. There is the vividly dreamlike stage design of Wilson, which, supported by the dazzling lighting of Markus Bönzli and the eerie "audio environment" of Hans Peter Kuhn, creates fantastic and titillating visual-aural images. But that is all: We could see and hear the lot in ten to twelve minutes, and though it wouldn't be theater, it would be amusing; at a dozen times that length, with all kinds of meaningless verbal detritus thrown in, it still isn't theater and ceases to amuse. The source, I learn from an article in the October *American Theatre*, is a tiny children's story by Laura Shapiro that, in its humble and homiletic way, drives home the home truth that faraway windows lighting up golden at sunset are no more beautiful and precious than our own seen from over there. Wilson's phantasmagoria, or private nightmare, makes no such sense.

An older man (OM) moons through the play, uttering stereotypical or nonsense phrases (which he and others often repeat) to the accompaniment of contradictory gestures (which also get passed around). An older woman (OW) in black utters similarly worthless words, often interlarding them with bouts of hysterical laughter. The background is a starry night inching toward dawn, with a moon that later lands flat on the ground. We are on some sort of promontory, perhaps overhanging the ultimate abyss, at the end of which is a sentry box Wilson chooses to call a house, so I'd better humor him and call it that, too. From it emerges one or another character, heralded by ominous light beams and cast-

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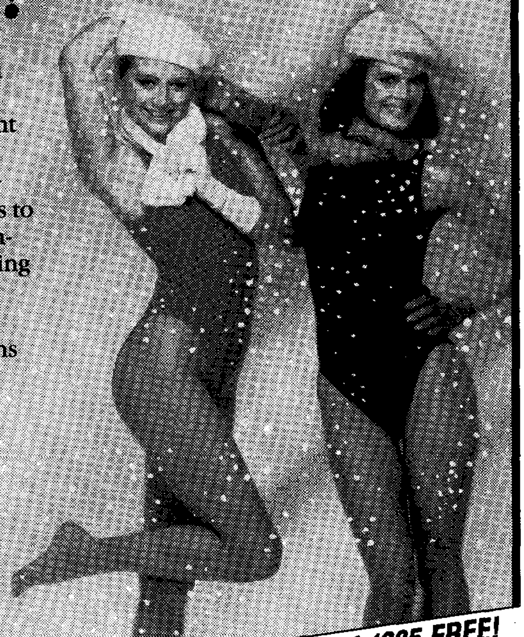

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ing long, sometimes black, sometimes luminous shadows. A young woman (YM) in white appears, first on terra firma, later enskied as in a heavenly vision, but almost always with her back to us. When, up there in the sky, she rises from a semi-recumbent position, her dress remains erect, while she presents us with a comely nude, rear view. A young man (YM) is seen dangling from a noose, by which he is lowered and hoisted; sometimes he recites a colloquy in two different voices, sometimes he lies on the ground, sometimes only his legs can be glimpsed protruding from the proscenium arch. There is much passing back and forth of a gun that never goes off between OM and OW, and there are occasional planetarium shows in the cyclorama.

Some of the aimless talk is in equally aimless German, thus an irrelevant screwdriver also figures in the dialogue as a *Schraubenzieher*. But there is a certain excitement in the way the nonsense words are distributed among a surround of loudspeakers, enabling the actors to have polyphonal conversations with themselves and keeping us guessing whence the next sound will hit us. There are stark changes in the sky, which can suddenly turn red or gradually turn from night to day, then hurtle back into night. And there is one terrific earthquake while OW, unperturbed, talks on; crevasses zigzag or spiral across the stage, steam pours out of them, and four boulders descend from above in slow motion.

Those boulders, which look like gilded cocoons, establish the provenance of Wilson's tableaux: not so much Magritte or Delvaux as the window decorations at Tiffany's trying to compete with those across the street at Bergdorf's, which spawned Andy Warhol. There is something unwholesome about this whole event—the sexless sex, cosmeticized violence, decorticated verbiage—oneiric and onanistic, and as boring as anyone's long-winded recounting of his dreams. By the end of this non-event, the sentry box—oops, house—has moved from right to left; OW, replacing YW, has moved into the sky; OM is moving his lips to mumble, "I did not have any choice . . . it . . . all right," and we move out of the auditorium, unmoved but FREE!

There are no assayable performances in such non-actable farrago, but Gaby Rodgers, Kimberly Farr, and especially John Bowman (in the one out of two alternating casts I happened to catch) manage to be professional, whereas David Warrilow (who is in both) exudes orotund amateurishness that works when the words are by Beckett, in whose plays he usually appears, but is soporific now that they are by Wilson. The music, when not scavenged from all over, is just as vapid as OW's at one point constantly repeated "zoo, zoo, zoo." If I want a zoo, I'll go to the Bronx, not to Brooklyn. ■

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SALES & BARGAINS

BY LEONORE FLEISCHER

FOR MEN

FAMOUS-LABEL CLASSICALLY STYLED clothing in men's sizes 36–44 S, 36–50 R, 38–50 L, and 42–48 XL, usually heavily discounted here, is being reduced further. For example: suits, retail $395–$650, here $120–$265.50; selected summer-weight suits, retail $275–$425, here $95–$145; single- and double-breasted cashmere-wool-and-nylon, wool, or camel-hair overcoats, retail $305–$425, here $195–$245; British cotton single- and double-breasted wool-lined trench coats, retail $195–$475, here $145; silk or wool sport coats, retail $185–$525, here $76–$148; sample wool sweaters and shirts (size M only) from Scotland, retail $48–$120, here $20–$30; ties, retail $18–$35, here $8. No alterations during sale. A.E., M.C., V., checks accepted; exchanges possible. *L.S. Men's Clothing, 23 West 45th St., second floor (575-0933); Mon.–Wed. 9 a.m.–7 p.m., Thurs. till 8 p.m., Fri. till 3 p.m., and Sun. 10 a.m.–5 p.m.; through 11/18.*

LEATHER

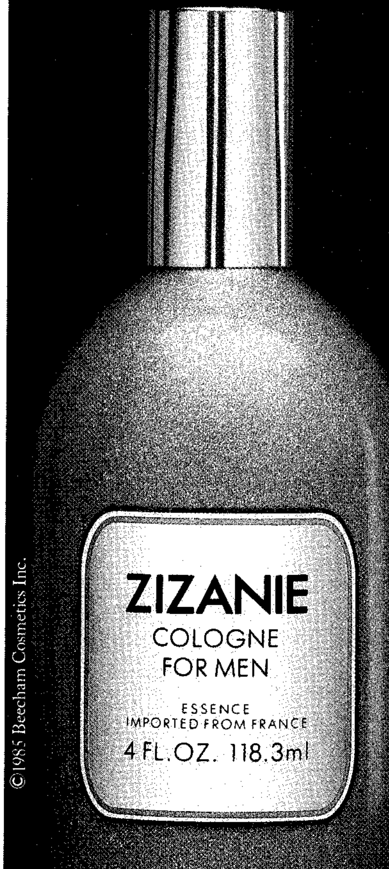
SUEDE AND LEATHER GARMENTS FOR MEN sizes 36–44 and women sizes 6–12 are on sale at this designer's loft. For men: oversize zip-front three-quarter-length leather coats, were $1,200, now $750; suede-and-leather tuxedos, were $700, now $475; oversize raglan-sleeved belted wool-gabardine coats, were $750, now $495; leather pleated baggy pants, were $525, now $275. For women: suede-and-leather or leather coats, were $1,200, now $750; leather-and-silk evening dresses, were $850, now $625; leather-and-silk-organza cocktail dresses, were $600–$750, now $295–$395; leather skirts, were $600, now $350; selected suede skirts, were $225, now $75; leather pleated pants, were $450, now $225. Men's and women's leather-and-shearling bomber jackets, were $395, now $275. Also, leather hats, were $50–$70, now $25–$30; leather duffel bags, were $300, now $150. Checks accepted; no credit cards; all sales final. *Mr. Horst, 322 Seventh Ave., near 28th St., third floor (868-0947); Mon.–Sun. 10 a.m.–6:30 p.m.; 11/8–16.*

HOLIDAY GESTURES

SOPHISTICATED CARDS, AS WELL AS GIFTS and holiday decorations, are on sale here. From Tiber Press: greeting cards

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

PERHAPS THE MOST UNFORGETTABLE MEN'S FRAGRANCE EVER CREATED.



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with envelopes or heavyweight cards for write-in notes with envelopes, retail $13.50 for twenty, here $6; small greeting cards with envelopes, retail $5 for twelve, here $2.50; greeting cards for inserting photographs, retail $12 for ten, here $5; assorted invitations, retail $2.50–$4 for ten, here $1; Christmas postcards, retail $4.50 for twenty, here $1; holiday napkins, retail $2 for a package of 30, here $1; holiday guest towels, retail $2 for a package of twelve, here $1. Many other items, including pinecone decorations and mistletoe kissing balls. Nancy Lopez hand-painted ceramics include: holly baskets with scented candle, retail $12.50, here $5; white ceramic reindeers, retail $65 a pair, here $15; floral-design cat pitchers, retail $40, here $12; potpourri baskets, retail $12.50, here $3; large hand-painted planter baskets, retail $40, here $10. Bring a shopping bag. M.C., V. accepted; no checks; all sales final. *Tiber Press/Nancy Lopez, Doral Inn Hotel, 541 Lexington Ave., at 49th St., Jefferson Room (755-1200); Mon. 1–7 p.m., Tues.–Thurs. 8 a.m.–7 p.m., and Fri. till 3 p.m.; 11/4–8 only.*

ART TO WEAR

THESE THREE ARTISTS ARE SELLING ONE-of-a-kind jewelry and knit items at half their gallery and boutique prices. Collagist-illustrator Charles Egri's pendants on beaded silk cords include: terra-cotta-and-black beads with brass Chinese-head pendant, here $40; Heshi-and-coral beads with flower-carved *faux*-ivory pendant, here $50; polished-bone-cross-section pendant on silk cord, here $50. Sculptor-jeweler Erika Price presents brooches with collage illustrations under crystal and set in metal filigree, here $25–$35. Fiber artist Carole Randall's knitwear includes: rust-and-melon mohair-silk-and-wool beaded cardigan with mohair scarf, here $600; green-and-turquoise-rayon long-sleeved beaded pullover, here $150; turquoise-and-white silk short sweater, here $150; chenille mufflers with hand-tied fibers, here $120; long, textured cashmere mufflers, here $200. Checks accepted; no credit cards; all sales final. *The Floating Gallery, 41 Union Sq. West, Room 316 (254-3690); Sun. 1–5 p.m., Mon.–Wed. by appointment, Thurs. and Fri. noon–5 p.m., and Sat. 11 a.m.–5 p.m.; 11/10–16 only.*

LINEN AND LACE

BED AND TABLE LINENS FROM THE LATE Victorian era to the 1930s are here at reductions of 20–40 percent. A few examples: linen point de Venise banquet tablecloths with twelve napkins, were $600, now $400; linen sheets (twin and full sizes), were $100–$175, now $75–$125; cotton-and-linen pillowcases, were $25–$75, now $15–$50; oversize linen-damask dinner napkins, were $15–$20 each, now $10–$12.50; lacy linen tea cloths, were $75–$125, now $45–$75. Checks accepted; no credit cards; all sales final. *The Victorian Garden Linen Sale, 410 Central Park West, near 101st St., Apt. 4E (718-544-1657 until sale; 666-6463 till 6 p.m. during sale); Sun. and Mon. 11 a.m.–5 p.m.; 11/10 and 11 only.*

HOUSEPLANTS

IT'S TIME AGAIN FOR THE BROOKLYN BOtanic Garden's sale on potted plants and trees. Plants include: African violets in heavy bloom, in 4-in. pots, $2.75; Christmas cacti, cyclamen, kalanchoe, and streptocarpus, in bloom or bud, in 4-in. pots, $2.50 and up; orchid plants, in 2- to 5-in. pots, including phalaenopsis and cattleyas, $5–$12.50; Swedish ivy, Boston fern, spider plants, tradescantia, and ivy, in 6- to 8-in. hanging baskets, $4.50 and up; houseplants for all light levels, in 3½- to 4-in. pots, $1.50–$2; cacti and succulents, in 2½- to 4-in. pots, $1–$4; houseplants, in 6-in. pots, $5.50–$8; 4- to 5-ft. potted trees, including areca palms, ficus

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benjamina, and schefflera, in 10-in. pots, $16.50. Also, homemade jams and jellies, honey, dried grasses, wreaths, fresh-cut herbs (75 cents a packet), and more. Lunch available. Checks accepted; no credit cards; all sales final. *Brooklyn Botanic Garden Rotunda, Main Building, 1000 Washington Ave., Brooklyn (718-622-4433); Tues. 10 a.m.–5 p.m. and Wed. till 3 p.m.; 11/5 and 6 only.*

DESIGN FOR AIDS

THESE TO-THE-TRADE DESIGN HOUSES have banded together for a huge sale; 25 percent of the proceeds will go to the nonprofit Design and Interior Furnishings Foundation for AIDS. Prices are far below designers' usual discounts. Almost all the merchandise is first-quality; everything is sold as is. The sale features wall coverings and furnishing fabrics (wall coverings are sold by the roll, and fabrics require a 5-yd. minimum for cutting), as well as furniture, antiques, and paintings. Groundworks carries fabrics and wall coverings by DesignFriends, Ltd., Yves Gonnet, and Groundworks. By DesignFriends: cotton fabrics, retail $36.75–$46.50 a yd., here $10; wool-and-cotton woven fabrics and cotton jacquards, retail $45 a yd., here $15; wall coverings, retail $36.75–$57.75 a roll, here $10. By Yves Gonnet: cotton, rayon-blend, and other fabric, retail $24–$60 a yd., here $5–$12. By Groundworks: cotton-print fabrics, retail $21–$73.50 a yd., here $10 (pieces under 5 yds., here $5 a yd.); wool-and-cotton woven fabrics, retail $36–$96 a yd., here $10 (pieces under 5 yds., here $10 a yd.); solid-color cotton duck and sateen, retail $18 and $21 a yd., respectively, here $5; wall coverings, retail $28.50–$46.50 a roll, here $10. Karl Mann carries cotton hand-printed (except for chintzes) fabrics and vinyl-coated and hand-screened vinyl wall coverings; for example: printed fabrics, retail $51.75–$104.25 a yd., here $13–$21; solids and chintzes, retail $27–$36 a yd., here $6; wall coverings, retail $33.75–$75 a roll, here $9–$19.95. Also at Karl Mann: one-of-a-kind old and antique decorative pieces; framed and unframed artist-signed abstract paintings, retail $600–$1,800, here $150–$450; framed Indian-miniature paintings, retail $225–$375, here $25; silk, batik, kilim, appliquéd, and hand-painted pillows, retail $75–$240, here $5–$15; Japanese Tansu chests, retail $1,200–$3,600, here $600–$1,800; 2½-by-4½-ft. to 8-by-11-ft. wool Afghan rugs, sold at cost, here $75–$350; African, Indian, and New Guinean sculptures, shields, masks, and ancestral figures, retail $300–$2,400, here $75–$600. Donghia, which has a new warehouse, features textiles, wall coverings, and furniture. Donghia fabrics and wall coverings include: wool-and-cotton woven fabrics, retail $24–$87 a yd., here $6–$8; cotton chenille, retail $87 a yd., here $15; textured wools, retail $54–$57 a yd., here $8; silk and cotton casement fabrics, retail $39 and $63 a yd., respectively, here $5; cotton-print fabrics, retail $60–$63 a yd., here $4; fabric-backed raffia, retail $46 a yd., here $6; bolt-end remnants, here $1 a lb.; hand-painted wall coverings from Italy, retail $81–$87 a roll, here $8. Furniture at Donghia includes: 71st Street sofa, covered in Blue Pemberton, and 71st Street chaise, covered in Clarence House silk, retail $5,500 each, here $1,000; two Graph chairs, covered in peach chenille, retail $1,585 each, here $300; two Bristol armless sections and two Bristol corner sections, retail $2,000 and $2,335, respectively, here $300; Champs sofa in mauve wool, retail $5,500, here $900. Delivery arranged at additional cost. M.C., V., checks accepted; all sales final. *Groundworks, 79 Fifth Ave., at 16th St., seventh floor (620-0700); Karl Mann Warehouse, 114 West 17th St., first floor (691-1585); Donghia, 485 Broadway, at Spring St., fourth floor (925-2777). Sale Fri. and Sat. 10 a.m.–4 p.m.; 11/8 and 9 only.* ■

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A Complete Entertainment Guide for Seven Days Beginning

NOVEMBER 6

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THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. at Sixth Ave. 431-1590. #1—Thru Nov. 12: *Living at Risk; Witness to War.* #2—*Mishima: A Life in Four Chapters.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. 674-2560. #1—*28 Up.* #2—Thru Nov. 7: *Himatsuri.*

5. WAVERLY—Sixth Ave. at W. 3rd St. 929-8037. #1—*El Diputado.* #2—*Mixed Blood.*

6. 8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave. 674-6515. Thru Nov. 7: *Morons From Outer Space.* Opening Nov. 8: *Bring On the Night.*

8. THEATRE 80—St. Mark's Pl. E. of Second Ave. 254-7400. Nov. 6: *Theodora Goes Wild; She Married Her Boss.* Nov. 7: *The Emperor Jones; Sanders of the River.* Nov. 8–9: *On the Waterfront; The Wild One.* Nov. 10: *The Star; I Could Go On Singing.* Nov. 11: *The Red House; D.O.A.* Nov. 12: *The Earrings of Madame de . . . ; Le Plaisir.*

11. CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. Nov. 6–7: *La Strada; Juliet of the Spirits.* Nov. 8–9: *The Adventures of Buckeroo Banzai; The Last Starfighter.* Nov. 10: *The Music Man.* Nov. 11–12: *Tess; The Story of Adèle H.*

12. RKO ART GREENWICH—Greenwich Ave. at 12th St. 929-3350. #1—*Kiss of the Spider Woman.* #2—Thru Nov. 7: *Krush Groove.* Beg. Nov. 8: *Plenty.*

13. QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1—Thru Nov. 7: *Remo Williams: The Adventure Begins . . . .* Beg. Nov. 8: *Dance With a Stranger.* #2—*Death Wish 3.* #3—*La Chèvre.* #4—*Crossover Dreams.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave. 989-0060. #1—*A Nightmare on Elm Street, Part 2.* #2—*Sweet Dreams.* #3—*Jagged Edge.*

21. GRAMERCY—23rd St. W. of Lexington Ave. 475-1660. *After Hours.*

22. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. *A Nightmare on Elm Street, Part 2.*

23. MURRAY HILL—34th St. W. of Third Ave. 685-7652. Thru Nov. 7: *Plenty.* Opening Nov. 8: *Target.*

24. 34TH STREET EAST—34th St. W. of Second Ave. 683-0255. *Jagged Edge.*

25. LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave. 532-5544. #1—Thru Nov. 7: *Compromising Positions.* Opening Nov. 8: *That Was Then . . . This Is Now.* #2—Thru Nov. 7: *Marie.* Opening Nov. 8: *Transylvania 6-5000.* #3—*To Live and Die in L.A.*

42nd–60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. 869-0950. #1 & #2—*A Nightmare on Elm Street, Part 2.*

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340. *To Live and Die in L.A.*

32. LOEWS STATE—B'way nr. 45th St. 575-5060. #1—Thru Nov. 7: *Back to the Future.* Opening Nov. 8: *Transylvania 6-5000.* #2—Thru Nov. 7: *Silver Bullet.* Opening Nov. 8: *That Was Then . . . This Is Now.*

33. CRITERION CENTER—B'way nr. 45th St. 354-0900. #1—Thru Nov. 7: *Remo Williams: The Adventure Begins . . . .* Opening Nov. 8: *Target.* #2—*Commando.* #3—*Commando.* #4—*Better Off Dead.* #5—*Rambo: First Blood Part II.* #6—*Evils of the Night.*

34. EMBASSY 1—B'way nr. 46th St. 757-2408. *Jagged Edge.*

35. MOVIELAND—B'way nr. 47th St. 757-8320. Thru Nov. 7: *After Hours.* Beg. Nov. 8: *Remo Williams: The Adventure Begins . . . .*

36. EMBASSY 2—B'way nr. 47th St. 730-7262. *Re-animator.* **EMBASSY 3**—*Plenty.* **EMBASSY 4**—*Sweet Dreams.*

37. RKO WARNER TWIN—B'way nr. 47th St. 315-8425. #1 & #2—*Krush Groove.*

39. EMBASSY 49TH STREET—49th St. E. of Seventh Ave. 757-7003. *Silverado.* Theater closed Nov. 4–6.

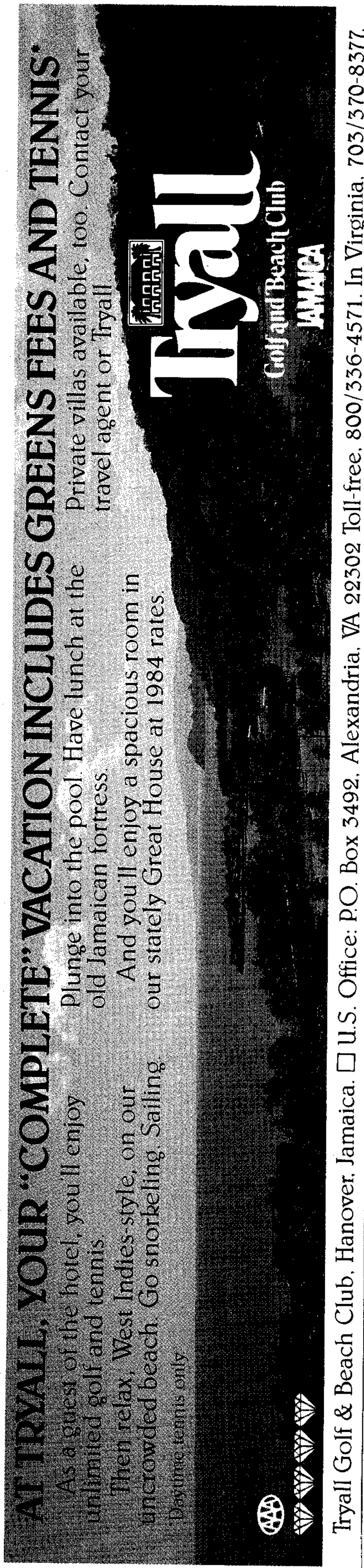
40. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1 & #2—*Death Wish 3.*

41. GUILD 50TH STREET—50th St. bet. Fifth Ave. and Ave. of the Americas. 757-2406. *Agnes of God.*

43. ZIEGFELD—54th St. W. of Sixth Ave. 765-7600. *Fantasia.*

44. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. Thru Nov. 7: *Back to the Future.* Beg. Nov. 8: *Dance With a Stranger.*

45. CARNEGIE HALL CINEMA—Seventh Ave. nr. 56th St. 757-2131. Thru Nov. 6: *Onimasa.* Nov. 7–13: Documentary Film Week. See **Museums, Societies, Etc.** below.



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46. SUTTON—57th St. E. of Third Ave. 759-1411. Thru Nov. 7: *After Hours.* Opening Nov. 8: *Target.*

47. FESTIVAL—57th St. W. of Fifth Ave. 757-2715. *Hail Mary.*

48. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. *Colonel Redl.*

49. NEW LITTLE CARNEGIE—57th St. E. of B'way. 582-4582. Opening Nov. 8: *Bring On the Night.*

50. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *The Doctor and the Devils.*

51. PLAZA—58th St. E. of Madison Ave. 355-3320. *When Father Was Away on Business.*

52. PARIS—58th St. W. of Fifth Ave. 688-2013. Thru Nov. 7: *Dance With a Stranger.* Opening Nov. 8: *The Official Story.*

53. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *Kiss of the Spider Woman.*

54. MANHATTAN—59th St. E. of Third Ave. 935-6420. #1—*Krush Groove.* #2—*Death Wish 3.*

55. BARONET—Third Ave. at 59th St. 355-1663. *Agnes of God.* **CORONET**—*Jagged Edge.*

56. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *Plenty.*

57. CINEMA I—Third Ave. at 60th St. 753-6022. *Eleni.* **CINEMA II**—753-0774. Opening Nov. 6: *Subway.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*Sweet Dreams.* #2—832-2720. *Flanagan.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Twice in a Lifetime.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—Thru Nov. 7: *Marie.* Opening Nov. 8: *That Was Then . . . This Is Now.* #2—*A Nightmare on Elm Street, Part 2.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *The Gods Must Be Crazy.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Macaroni.*

65. UA EAST—First Ave. at 85th St. 249-5100. *Death Wish 3.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. *A Nightmare on Elm Street, Part 2.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*To Live and Die in L.A.* #2—Thru Nov. 7: *Remo Williams: The Adventure Begins. . . .* Opening Nov. 8: *Transylvania 6-5000.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—*Commando.* #2—Thru Nov. 7: *Krush Groove.* Opening Nov. 8: *Target.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Compromising Positions.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Kiss of the Spider Woman.* #2—*A Year of the Quiet Sun.* #3—Thru Nov. 7: *Sheer Madness.* Beg. Nov. 8: *Dance With a Stranger.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Shoah:* Part One. #2—*Shoah:* Part Two.

83. REGENCY—B'way nr. 67th St. 724-3700. Screen Teams. Nov. 5-6: *Orphans of the Storm; The Guardsman.* Nov. 7-9: *Rembrandt; Witness for the Prosecution.* Nov. 10-11: *Annie Hall; Play It Again, Sam; Birds Anonymous.* Nov. 12-13: *Monkey Business* (1931); *Abbott and Costello Meet Frankenstein; Three Sappy People.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*La Chèvre.* #2—*Sotto, Sotto.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*A Nightmare on Elm Street, Part 2.* #2—*To Live and Die in L.A.* #3—*Sweet Dreams.* #4—Thru Nov. 7: *Plenty.* Opening Nov. 8: *Transylvania 6-5000.* #5—*After Hours.* #6—Thru Nov. 7: *Better Off Dead.* Opening Nov. 8: *That Was Then . . . This Is Now.*

86. THALIA—95th St. W. of B'way. 222-3370. Nov. 6: *The Incredibly Strange Creatures Who Stopped Living and Became Mixed-Up Zombies; The Hypnotic Eye.* Nov. 7: *Vengeance Is Mine; Drunken Angel.* Nov. 8-9: *Strange Brew; Cannibal Girls; Going Berserk.* Nov. 10: *The Man Who Would Be King; Robin and Marian.* Nov. 11: *The Bride Wore Black; Mississippi Mermaid.* Nov. 12: *The Consequence; Fortune and Men's Eyes.*

87. METRO CINEMA—B'way nr. 99th St. 222-1200. *Out of Order.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—*Krush Groove.* #2—*Death Wish 3.* #3—*A Nightmare on Elm Street, Part 2.* #4—Thru Nov. 7: *Crossover Dreams.* Opening Nov. 8: *Transylvania 6-5000.*

MUSEUMS, SOCIETIES, ETC.

ALDRICH MUSEUM OF CONTEMPORARY ART—258 Main St., Ridgefield, Ct. 203-438-4519. Adm. $3; members $2; call for reservations. Nov. 9 at 8:30: *Paul Cadmus: Enfant Terrible at 80* by David Sutherland, and *Duane Michals* by Edgar Howard and Ted Haimes.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 496-0900. **Naturemax Theater:** *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.-3:30, Wed., Fri.-Sun. at 4:30: adm. $3; senior citizens and children $1.50. Double features Fri.-Sat. at 6: *The Dream Is Alive* and *Living Planet;* 7:30: *The Dream Is Alive* and *To Fly:* adm. $4.50; senior citizens and children $3.

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria. 718-784-4742. Adm. $4; video only, $2. Video in the Gallery, thru Dec. 14, Fri-Sat., 6:30-7:30: *TV Stripes on Tree Stumps,* a video installation by Buky Schwartz. The Forgotten Clowns: Nov. 8 at 7:30: Billy Bevan and Snub Pollard: *Cash Customers* (1921), *Sold at Auction* (1923), *The Duck Hunter* (1922), and *Wall Street Blues* (1924); Nov. 9 at 7:30: Comic Potpourri: *The Honeymooners, Low Tide* (1925), *A Pair of Tights* (1928) by Hal Roach, *What a Trip* (1929), *Home Cured* (1926), and *A Midsummer Night's Steam* (1927).

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $5; members, students, and senior citizens $4. Films From Korea. Nov. 8 at 8: *House of Death* (South Korea, 1981) by Lee Doo-yong.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1; free popcorn. Nov. 6 at 7:30: *Blithe Spirit* (Great Britain, 1945) by David Lean, with Rex Harrison.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $4; members free. Nov. 7 at 8 (benefit; adm. $6): *Permanent Vacation* by Jim Jarmusch. Nov. 8 at 8: Films by Roger Deutsch. Nov. 9 at 8 & 11: Interfilm 3: selection of international Super 8 films. Nov. 10 at 8 & 10:30: Surrealism and After: *Anemic Cinema* (France, 1926) by Marcel Duchamp, *Les Mystères du Château du Dé* (France, 1929) by Man Ray, *Ghost Before Breakfast* (Germany, 1928) by Hans Richter, *The Life and Death of 9413—A Hollywood Extra* (1928) by Robert Florey and Slavko Vorkapich, *Sea Travels* (1978) by Anita Thacher, and *Avian Moves* (1983) by Darrell Wilson.

DOCUMENTARY FILM WEEK—Carnegie Hall Cinema, Seventh Ave. nr. 56th St. 757-2131. Adm. $5. Nov. 7-13. Nov. 7 at 2: *Native Land* (1942) by Leo Hurwitz and Paul Strand, and *Come Back Africa* (1959) by Lionel Rogosin; Hurwitz present; at 6: *Salesman* (1968) by Albert and David Maysles and Charlotte Zwerin; filmmakers present; 8:15: *Racetrack* (1985) by Frederick Wiseman; Wiseman present; 10:30: *Ornette: Made in America* (1985) by Shirley Clarke; Clarke and Ornette Colman present. Nov. 8 at 2: *Huie's Sermon* (1980) by Werner Herzog, *Portrait of an American Zealot* (1982) by Marc and Alan Levin, and *The Great Spirit Within the Hole* (1983) by Chris Spotted Eagle; Marc and Alan Levin present; 6:15: *Moana* (1926) by Robert Flaherty; daughter Monica Flaherty present; 8:30: *At the Edge of the Union* (Great Britain, 1985) by Paul Hamann; Hamann present; 10:15: *Me and My Brother* (1965-68) by Robert Frank. Nov. 9 at 2: *Seventeen* (1982) by Joel DeMott and Jeff Kreines; 4:15: *Ave Maria* (1985) by Marta Meszaros, and *Abortion: Stories From North and South* (1985) by Gail Singer; filmmakers present; *Company* (1970) by D. A. Pennebaker; Pennebaker present; 8:30: *God's Country* (1985) by Louis Malle; Malle present; 10:45: *Garlic Is as Good as Ten Mothers* (1981) by Les Blank; Blank present. Nov. 10 at 2: *Tosca's Kiss* (Switzerland, 1984) by Daniel Schmid; 3:45: *Sans Soleil* (France, 1982) by Chris Marker; 5:45: *Lulu in Berlin* (1984) by Richard Leacock and Susan Wolf; Leacock present; 7:45: *The Murder of Fred Hampton* (1971) by Mike Gray and Howard Alk; Gray present; at 10: *Gospel According to Al Green* (1984) by Robert Mugge; Mugge and Al Green present. Nov. 11 at 1: *Let There Be Light* (1946) by John Huston, *How Far Home* (1983) by Bestor Cram, and *Soldier Girls* (1981) by Nicholas Broomfield and Joan Churchill; Cram, Broomfield, and Churchill present; at 5: To be announced; 7:15: *The*

Trial (West Germany, 1984) by Eberhardt Fechner; 9:30: *What Are Pina Bausch and Her Dancers Doing in Wuppertal?* (West Germany, 1983) by Klaus Wildenhahn. Nov. 12 at 2: *SL-1* (1984) by Dianne Orr and C. Larry Roberts, *The Act of Seeing With One's Own Eyes* (1971) by Stan Brakhage, and *He Stands in a Desert Counting the Seconds of His Life* (1985) by Jonas Mekas; Mekas present; at 6: *Mooney vs. Fowle* (1961) by Robert Drew; Drew present; 7:45: *66 Scenes in America* (1982) by Jorgen Leth; Leth present; at 10: *What Sex Am I?* (1985) by Lee Grant.

EMELIN THEATRE—Library Lane, Mamaroneck, N.Y. 914-698-0098. Free. Nov. 6 at 1:30: *Kiss Me Kate* (1952) by George Sidney.

FRENCH INSTITUTE—Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. Nov. 6 at 1, 3:15, 6 & 8:30: *Un dimanche à la campagne* (France, 1984) by Bertrand Tavernier.

GLOBAL VILLAGE—454 Broome St. 966-7526. Adm. $4. Endangered Documentary and Other Species. Nov. 8 at 7: *The Anvil and the Hammer,* and *Namibia: Africa's Last Colony* by Paul Hamann and Peter Salmon.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 718-784-2084. Free with museum adm. Nov. 9–10 at 1: *Slow Moves* (1983) by Jon Jost.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm. National Jewish Archive of Broadcasting. Nov. 10 at 12:30, 1:30 & 2:30: "A Visit With Roberta Peters" (1968) from *Eternal Light,* "Roberta Peters" (1957) from *Person to Person,* and "Roberta Peters Singing 'Cara Nome' From *Rigoletto*" (1960) from *The Ed Sullivan Show.*

LAMAMA LA GALLERIA SECOND CLASSE—6 E. 1st St. 505-2476. Free. Films for Children. Nov. 10 at 1: *Santiago's Ark* (1973), and *The Legend of the Magic Knives* (1970) by Bert Van Bork.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Contribution $3. Oct. 31 at 8: Video by Kit Fitzgerald; artist present. Personal Cinema Series: Nov. 9–10 at 7: *Lamentations* (1985) by Bruce Elder; Nov. 9: Part 1: *The Dream of the Last Historian;* Nov. 10: Part 2: *The Sublime Calculation*; Elder present.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue., 12 noon–8, Wed.–Sat., 12 noon–5. Thru Nov. 14: Leonard Bernstein: The Television Work.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Titus Theater 1:** Film-Utsav India. Nov. 7 at 2:30: *The Churning of the Sea* (India, 1934) by V. Shantaram; at 6: *My Name Is Joker/ I Am a Clown* (India, 1970) by and with Raj Kapoor. Nov. 8 at 2:30: (See Nov. 7 at 2:30); at 6: *The Undefeated* (India, 1937) by V. Shantaram. Nov. 10 at 1: *The Thirsty One* (India, 1957) by and with Guru Dutt; at 5: *Paper Flowers* (India, 1959) by and with Guru Dutt. Nov. 11 at 2:30: (See Nov. 10 at 5); at 6: (See Nov. 10 at 1). Nov. 12 at 2: *Mr. and Mrs. 55* (India, 1955) by and with Guru Dutt; 6:30: Publicité: French Advertising Films, 1908–85 (See Theater 2, Nov. 12 at 2, 3:15 & 4:15). **Titus Theater 2:** Nov. 7 at 1: Animation '85: Films by ASIFA workshops from around the world; at 3 & 6:30: Soviet Animation; at 6:30 only, animators Edouard Nazarov and Endrei Kherzinovsky present. Nov. 8 at 3 & 6:30: Annecy: Twenty-five Years: Prize-winning animated films from the Festival D'Annecy: at 3: Program III; 6:30: Program I. Nov. 9 at 12:30: Warner Bros. Cartoons Golden Jubilee: The Odd, Unique, and Unusual; at 2 & 5: Film-Utsav India: at 2: (See Theater 1, Nov. 8 at 6); at 5: *Eternal Light/Immortal Flame* (India, 1936) by V. Shantaram. Nov. 10 at 12:30: (See Nov. 9 at 12:30); 2:30 & 5:30: Annecy: Twenty-five Years (See Nov. 8): 2:30: Program II; 5:30: Program III. Nov. 12 at 2, 3:15 & 4:15: Publicité: French Advertising Films, 1908–85; at 6: Film-Utsav India: *The Mechanical Man/Pathetic Fallacy* (India, 1958) by Ritwik Ghatak.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $5; senior citizens (Sun.-Thu.) and members $3; under 16, $2.50. Nov. 6–7 at 8: *A Man Like Eva* (West Germany, 1983) by Radu Gabrea. Nov. 8–9 at 8 & 10:15, Nov. 10 at 5 & 7:30, Nov. 11 at 8: *Insignificance* (Great Britain, 1985) by Nicolas Roeg. Nov. 12 at 8 (adm. $3.50; members $2): *The Man Who Envied Women* (1985) by Yvonne Rainer; filmmaker present.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Nov. 7 at 12 noon: Viewpoint: Spain: *Bullfight* (1955) by Shirley Clarke, *Estampa Flamenca* (1978) by Dave Ellis, *Arabesque for Kenneth Anger* (1961) by Marie Menken, and *The Bolero* (1975) by Allan Miller and William Fertik; at 6: Meet the Makers: Peter Hutton presents *New York Portraits.* Nov. 12: Treasures of Spanish Film: 12 noon: *Blood Wedding* (Spain, 1981) by Carlos Saura; 2:30: *Lazarillo* (Spain, 1959) by César Andarin. **Chatham Square branch, 33 E. B'way.** 964-6598, or 925-8685. Free. Asian American Children's Film Series. Nov. 6 at 4, Nov. 9 at 2:30: *The Dragon Wore Tennis Shoes, Kites and Other Tales,* and *Serama's Mask.*

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Free. After School Art. Nov. 7 at 3:30: *The Sand Castle* and *Claymation.*

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Thru Nov. 14: Tue.–Sun. at 7 & 9:30, Fri.–Sun. at 4:30: *Paris, Texas* (1984) by Wim Wenders, with Harry Dean Stanton. Free: Fri.–Sun. at 2: *Dance Black America* (1985) by D. A. Pennebaker and Chris Hegedus.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. 718-592-5555. Free with museum adm. Nov. 9 at 2: *Lewis Mumford: Toward Human Architecture* (1979).

SNUG HARBOR CULTURAL CENTER—914 Richmond Terr., S.I. 718-448-2500. Adm. $2.50. Nov. 9 at 8: *Shadow of a Doubt* (1943) by Alfred Hitchcock, and Chapter 3 of *Flash Gordon's Trip to Mars.*

THE SOUNDS OF SILENTS—Beacon Theatre, 2124 B'way at 74th St. 787-1477. Adm. $6 & $7; senior citizens and children half price. Nov. 4 at 2 & 8: *Wings* (1927) by William A. Wellman; live organ accompaniment.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. 718-727-1135. Adm. $2; members $1. Filmdance. Nov. 8 at 8: Early Dance Films (1894–1912), *In the House of Floating Paper* (1983) by Pooh Kaye, *Pas de Deux* (1967) by Norman McLaren, *Dance Three* (1977) by Doris Chase, *Olympia* (Germany, 1938, "Diving Sequence"), *Tides* (1982) by Amy Greenfield, *Bullfight* (1955) by Shirley Clarke, *Thanatopsis* (1962) by Ed Emshwiller, *A Study in Choreography for Camera* (1944) by Maya Deren, and *9 Variations on a Dance Theme* (1967) by Hilary Harris. Nov. 10 at 1:30: *Salome* (1922) by Charles Bryant, *Ritual in Transfigured Time* (1946) by Maya Deren, and *Night Journey* (1961) by Alexander Hammid.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*A Nightmare on Elm Street, Part 2.* #2—*Death Wish 3.* #3—Thru Nov. 7: *Krush Groove.* Beg. Nov. 8: *Transylvania 6-5000.*

101. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. *Crossover Dreams.*

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Jagged Edge.* #2—*To Live and Die in L.A.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*A Nightmare on Elm Street, Part 2.* #2—*Death Wish 3.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Death Wish 3.* #2—Thru Nov. 7: *Krush Groove.* Beg. Nov. 8: *Target.* #3—Thru Nov. 7: *Commando.* Beg. Nov. 8: *Transylvania 6-5000.* #4—*Jagged Edge.*

108. LOEWS AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*Krush Groove.* #2—Thru Nov. 7: *Silver Bullet.*

110. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*To Live and Die in L.A.* #2—*A Nightmare on Elm Street, Part 2.* #3—*Commando.* #4—*Death Wish 3.*

111. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. Thru Nov. 7: *Sweet Dreams.*

114. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Commando.* #2—*Jagged Edge.* #3—*Agnes of God.* #4—*A Nightmare on Elm Street, Part 2.* #5—*To Live and Die in L.A.* #6—*Better Off Dead.* #7—*Remo Williams: The Adventure Begins . . . .* #8—*Death Wish 3.* #9—*Fantasia.* #10—*Krush Groove.*

BROOKLYN

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201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Death Wish 3.* #2—*To Live and Die in L.A.* #3—*A Nightmare on Elm Street, Part 2.* #4—Thru Nov. 7: *Jagged Edge.* Beg. Nov. 8: *That Was*

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Then . . . This Is Now. #5—Thru Nov. 7: *Krush Groove.* Beg. Nov. 8: *Target.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—*Remo Williams: The Adventure Begins . . . .* #2—*A Nightmare on Elm Street, Part 2.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*School Spirit.* #2—*Back to the Future.* #3—*To Live and Die in L.A.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Death Wish 3.* #2—*Commando.* #3—*Jagged Edge.* #4—Thru Nov. 7: *Krush Groove.* Beg. Nov. 8: *Target.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*A Nightmare on Elm Street, Part 2.* #2—*Death Wish 3.* #3—Thru Nov. 7: *Krush Groove.* Beg. Nov. 8: *Target.* #4—*To Live and Die in L.A.* #5—Thru Nov. 7: *Remo Williams: The Adventure Begins . . . .* Beg. Nov. 8: *That Was Then . . . This Is Now.* #6—Thru Nov. 7: *Jagged Edge.* Beg. Nov. 8: *Transylvania 6-5000.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—Thru Nov. 7: *Sweet Dreams.* #2—Thru Nov. 7: *Back to the Future.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Krush Groove.* #2—*To Live and Die in L.A.* #3—*Death Wish 3.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. #1—*Kiss of the Spider Woman.* #2—Thru Nov. 7: *Agnes of God; Teen Wolf.*

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—Thru Nov. 7: *Silver Bullet.* #2—*Back to the Future.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—Thru Nov. 7: *Fantasia.* Beg. Nov. 8: *Target.* #2—Thru Nov. 7: *After Hours.* Beg. Nov. 8: *Bring On the Night.* #3—*Agnes of God.* #4—*To Live and Die in L.A.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. *Death Wish 3.*

216. MIDWOOD—AVENUE U—Ave. U at E. 16th St. 336-1234. #1—Thru Nov. 7: *Compromising Positions.* Beg. Nov. 8: *Agnes of God.* #2—Thru Nov. 7: *Marie.* Beg. Nov. 8: *Kiss of the Spider Woman.*

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Commando.* #2—*A Nightmare on Elm Street, Part 2.* #3—*Krush Groove.* #4—*Death Wish 3.* #5—*Jagged Edge.*

219. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru Nov. 7: *Jagged Edge.* #2—Beg. Nov. 8: *Transylvania 6-5000.*

220. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—Thru Nov. 7: *Commando.* Beg. Nov. 8: *Target.* #2—*To Live and Die in L.A.* #3—*Death Wish 3.* #4—*A Nightmare on Elm Street, Part 2.* #5—*Krush Groove.*

QUEENS

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300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—Thru Nov. 7: *Krush Groove.* Beg. Nov. 8 (tent.): *Target.* #2—Closed for renovations. #3—*Commando.* #4—*Death Wish 3.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*After Hours.* #2—*To Live and Die in L.A.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Fantasia.* #2—*Agnes of God.* #3—*Death Wish 3.* #4—Thru Nov. 7: *Death Wish 3.* Beg. Nov. 8: *Dance With a Stranger.*

303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. Thru Nov. 7: *Weird Science; The Wild Life.* Beg. Nov. 8: *Teen Wolf; Alphabet City.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Death Wish 3.* #2—*Commando.* #3—*Remo Williams: The Adventure Begins . . . .* #4—Thru Nov. 7: *Better Off Dead.* Beg. Nov. 8: *Bring On the Night.* #5—*Back to the Future.* #6—*Krush Groove.* #7—Thru Nov. 7: *Plenty.* Beg. Nov. 8: *Transylvania 6-5000.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—Thru Nov. 7: *Silver Bullet.* #2—*Back to the Future.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*To Live and Die in L.A.* #2—*Jagged Edge.* #3—*Commando.* #4—*A Nightmare on Elm Street, Part 2.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*A Nightmare on Elm Street, Part 2.* #2—Thru Nov. 7: *Re-animator; School Spirit.* Beg. Nov. 8: *Target.* #3—*Back to the Future.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*Krush Groove.* #2—Thru Nov. 7: *To Live and Die in L.A.* Beg. Nov. 8: *Transylvania 6-5000.* #3—*Death Wish 3.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Commando.* #2—*Remo Williams: The Adventure Begins . . . .* #3—*Jagged Edge.* #4—*Crossover Dreams.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—Thru Nov. 7: *Marie.* #2—Thru Nov. 7: *Goodbye New York.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru Nov. 7: *Compromising Positions.* #2—Thru Nov. 7: *Remo Williams: The Adventure Begins . . . .*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—Thru Nov. 7: *Fantasia.* Beg. Nov. 8: *Bring On the Night.* #2—*Jagged Edge.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *To Live and Die in L.A.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*Death Wish 3.* #2—*Agnes of God.* #3—*Krush Groove.* #4—Thru Nov. 7: *Death Wish 3.* Beg. Nov. 8: *Target.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*Jagged Edge.* #2—*Agnes of God.* #3—Thru Nov. 7: *Remo Williams: The Adventure Begins . . . .* Beg. Nov. 8: *Transylvania 6-5000.* #4—*Krush Groove.* #5—*Commando.* #6—*Death Wish 3.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Kiss of the Spider Woman.* #2—*A Nightmare on Elm Street, Part 2.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—Thru Nov. 7: *St. Elmo's Fire.* Beg. Nov. 8: *That Was Then . . . This Is Now.* #2—*Jagged Edge.* #3—*Crossover Dreams.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—*Death Wish 3.* #2—*A Nightmare on Elm Street, Part 2.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*To Live and Die in L.A.* #2—Thru Nov. 7: *Krush Groove.* Beg. Nov. 8: *Target.* #3—*Commando.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—*The Gods Must Be Crazy.* #2—Thru Nov. 7: *Cocoon.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Death Wish 3.* #2—Thru Nov. 7: *Commando.* Beg. Nov. 8: *Target.*

323. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Nov. 7: *Invasion U.S.A.*

324. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Remo Williams: The Adventure Begins . . . .* #2—*Better Off Dead.* #3—*Re-animator.*

326. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*A Nightmare on Elm Street, Part 2.* #2—*Death Wish 3.*

327. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Death Wish 3.* #2—*To Live and Die in L.A.*

328. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Jagged Edge.* #2—*Death Wish 3.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—Thru Nov. 7: *Silver Bullet; Remo Williams: The Adventure Begins . . . .* #2—Program unavailable.

401. NEW DORP—HYLAN—351-6601. #1—*Jagged Edge.* #2—*Death Wish 3.*

402. NEW DORP—LANE—351-2110. Thru Nov. 7: *Fantasia.* Beg. Nov. 8: *Transylvania 6-5000.*

403. NEW DORP—RAE—979-0444. #1—*A Nightmare on Elm Street, Part 2.* #2—Thru Nov. 7: *Agnes of God.* Beg. Nov. 8: *Target.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*To Live and Die in L.A.* #2—*Commando.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*Death Wish 3.* #2—Thru Nov. 7: *Krush Groove.* Beg. Nov. 8: *Target.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Jagged Edge.* #2—Thru Nov. 7: *Remo Williams: The Adventure Begins . . . .* Beg. Nov. 8: *Transylvania 6-5000.*

501. BALDWIN—RKO—223-9230. *Death Wish 3.*

502. BELLEROSE—RKO—775-1351. Nov. 6-12: *Godzilla 1985.*

503. BELLMORE—THE MOVIES—783-7200. Thru Nov. 7: *Better Off Dead; Oh, God! You Devil.*

504. BETHPAGE—MID-ISLAND—796-7500. Program unavailable.

505. EAST MEADOW—FLICK—794-8008. #1—Thru Nov. 7: *Krush Groove.* Beg. Nov. 8: *Agnes of God.* #2—*Kiss of the Spider Woman.*

506. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Death Wish 3.* #2—*Jagged Edge.* #3—*Remo Williams: The Adventure Begins . . . .* #4—Thru Nov. 7: *After Hours.* Beg. Nov. 8: *Target.*

508. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—Thru Nov. 7: *Krush Groove.* Beg. Nov. 8: *Transylvania 6-5000.* #2—*Back to the Future.* #3—*A Nightmare on Elm Street, Part 2.* #4—*To Live and Die in L.A.*

509. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—Thru Nov. 7: *After Hours.* Beg. Nov. 8: *That Was Then . . . This Is Now.* #2—*Commando.* #3—*A Nightmare on Elm Street, Part 2.*

510. GARDEN CITY PARK—RKO PARK EAST—741-8484. *Jagged Edge.*

511. GREAT NECK—SQUIRE—466-2020. #1—*Death Wish 3.* #2—Thru Nov. 7: *Death Wish 3.* Beg. Nov. 8: *Target.* #3—Thru Nov. 7: *After Hours.* Beg. Nov. 8: *Transylvania 6-5000.*

512. HEWLETT—RKO—791-6768. Nov. 6-12: *Godzilla 1985.*

513. HICKSVILLE—HICKSVILLE—931-0749. #1—*Death Wish 3.* #2—*Remo Williams: The Adventure Begins . . . .*

514. HICKSVILLE—MID-PLAZA—433-2400. #1—*Back to the Future.* #2—*Fantasia.* #3—*Krush Groove.* #4—Thru Nov. 7 (tent.): *Better Off Dead.* Beg. Nov. 8: *Dance With a Stranger.* #5—*To Live and Die in L.A.* #6—*Jagged Edge.*

515. LAWRENCE—RKO—371-0203. #1—*Krush Groove.* #2—*Jagged Edge.* #3—*To Live and Die in L.A.*

516. LEVITTOWN—LEVITTOWN—731-0516. #1—*Cocoon.* #2—Thru Nov. 7: *Key Exchange.* Beg. Nov. 8: *The Gods Must Be Crazy.*

517. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*To Live and Die in L.A.* #2—*School Spirit.* #3—*A Nightmare on Elm Street, Part 2.* #4—*Back to the Future.* #5—Thru Nov. 7: *Silver Bullet.* #6—*Commando.*

518. LONG BEACH—PARK AVENUE—432-0576. Thru Nov. 7: *Silver Bullet; Summer Rental; Pee-wee's Big Adventure.*

519. LYNBROOK—LYNBROOK—593-1033. #1—*Death Wish 3.* #2—*Death Wish 3.* #3—*Commando.* #4—*Remo Williams: The Adventure Begins . . . .*

520. LYNBROOK—STUDIO ONE—599-1444. *Kiss of the Spider Woman.*

521. MALVERNE—TWIN—599-6966. #1—*The Gods Must Be Crazy.* #2—Thru Nov. 7: *Cocoon.* Beg. Nov. 8: *Key Exchange.*

522. MANHASSET—MANHASSET—627-7887. #1—*Compromising Positions.* #2—*Jagged Edge.* #3—Thru Nov. 7: *Sweet Dreams.* Beg. Nov. 8: *Dance With a Stranger.*

523. MANHASSET—RKO CINEMA—627-1300. Thru Nov. 7: *Kiss of the Spider Woman.* Beg. Nov. 8: *That Was Then . . . This Is Now.*

524. MASSAPEQUA—PEQUA—799-6464. *Jagged Edge.*

525. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*Death Wish 3.* #2—Thru Nov. 7: *Death Wish 3.* Beg. Nov. 8: *That Was Then . . . This Is Now.* #3—*To Live and Die in L.A.* #4—Thru Nov. 7: *After Hours.* Beg. Nov. 8: *Target.* #5—Thru Nov. 7:

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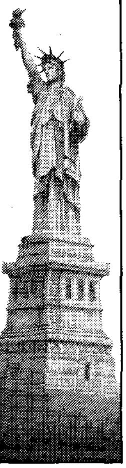

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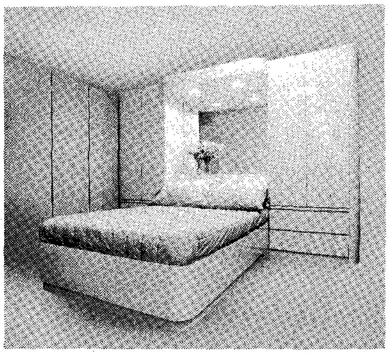

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Re-animator. Beg. Nov. 8: *Transylvania 6-5000.* #6—*Commando.* #7—*Back to the Future.* #8—*Remo Williams: The Adventure Begins . . . .* #9—*Agnes of God.*

527. MERRICK—TWIN—546-1270. #1—*To Live and Die in L.A.* #2—Thru Nov. 7: *Plenty.* Beg. Nov. 8: *Transylvania 6-5000.*

528. NEW HYDE PARK—HERRICKS—747-0555. #1—*Remo Williams: The Adventure Begins . . . .* #2—*Death Wish 3.*

529. OCEANSIDE—OCEANSIDE—536-7565. #1—Thru Nov. 7: *Plenty.* #2—*Compromising Positions.*

530. OLD BETHPAGE—CINE CAPRI—752-1610. Thru Nov. 7: *Better Off Dead.*

531. PLAINVIEW—OLD COUNTRY—931-4242. #1—*Jagged Edge.* #2—Thru Nov. 7: *Remo Williams: The Adventure Begins . . . .* Beg. Nov. 8: *Transylvania 6-5000.*

532. PLAINVIEW—RKO MORTON VILLAGE—938-2323. *Pee-wee's Big Adventure.*

533. PLAINVIEW—RKO TWIN—931-1333. #1—*A Nightmare on Elm Street, Part 2.* #2—*Death Wish 3.*

534. PORT WASHINGTON—MOVIES—944-6200. #1—*Remo Williams: The Adventure Begins . . . .* #2—*Cocoon.* #3—*Back to the Future.*

535. ROCKVILLE CENTRE—RKO FANTASY—764-8000. Thru Nov. 7: *Back to the Future.* Beg. Nov. 8: *Transylvania 6-5000.*

536. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*A Nightmare on Elm Street, Part 2.* #2—Thru Nov. 7: *After Hours.* Beg. Nov. 8: *That Was Then . . . This Is Now.*

537. ROSLYN—ROSLYN—621-8488. #1—*Agnes of God.* #2—*To Live and Die in L.A.*

538. SYOSSET—SYOSSET—921-5810. #1—Thru Nov. 7: *After Hours.* Beg. Nov. 8: *Agnes of God.* #2—*Plenty.* #3—Thru Nov. 7: *Sweet Dreams.* Beg. Nov. 8: *Target.*

539. SYOSSET—UA CINEMA 150—364-0700. Thru Nov. 7: *Agnes of God.* Beg. Nov. 8: *Bring On the Night.*

540. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Sweet Dreams.* #2—Thru Nov. 7: *Compromising Positions.* Beg. Nov. 8: *Bring On the Night.* #3—*Commando.*

541. VALLEY STREAM—SUNRISE—825-5700. #1—*Krush Groove.* #2—*Back to the Future.* #3—*Jagged Edge.* #4—*After Hours.* #5—*Fantasia.* #6—*Agnes of God.* #7—*Death Wish 3.* #8—*A Nightmare on Elm Street, Part 2.* #9—*To Live and Die in L.A.* #10—*Remo Williams: The Adventure Begins . . . .* #11—*Better Off Dead.* #12—*Re-animator.*

542. WANTAGH—RKO—781-6969. *Compromising Positions.*

543. WESTBURY—DRIVE-IN—334-3400. #1—Thru Nov. 7: *Re-animator.* Beg. Nov. 8: *Target.* #2—*Death Wish 3.* #3—Thru Nov. 7: *Commando.* Beg. Nov. 8: *Transylvania 6-5000.*

544. WESTBURY—WESTBURY—333-1911. #1—Thru Nov. 7: *Silver Bullet.* Beg. Nov. 8: *Kiss of the Spider Woman.* #2—*The Gods Must Be Crazy.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—*Agnes of God.* #2—*Remo Williams: The Adventure Begins . . . .* #3—*Krush Groove.*

601. BABYLON—RKO—669-0700. #1—*Jagged Edge.* #2—*A Nightmare on Elm Street, Part 2.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Back to the Future.* #2—*Silver Bullet.* #3—*Commando.*

603. BAY SHORE—CINEMA—665-1722. *Death Wish 3.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*After Hours.* #2—*To Live and Die in L.A.*

606. BRENTWOOD—BRENTWOOD—273-3900. *Commando.*

607. CENTER MORICHES—CENTER—878-2100. Program unavailable.

609. COMMACK—MULTIPLEX—462-6953. #1—*Commando.* #2—*Fantasia.* #3—*Remo Williams: The Adventure Begins . . . .* #4—*Better Off Dead.* #5—*Krush Groove.* #6—*A Nightmare on Elm Street, Part 2.* #7—*To Live and Die in L.A.* #8—*Agnes of God.* #9—*Death Wish 3.* #10—*After Hours.*

610. COMMACK—RKO—499-4545. #1—*Jagged Edge.* #2—*Compromising Positions.*

611. CORAM—PINE—698-6442. #1—*A Nightmare on Elm Street, Part 2.* #2—*Commando.* #3—*To Live and Die in L.A.* #4—*Death Wish 3.*

612. CORAM—THE MOVIES AT CORAM—732-6200. #1—*Death Wish 3.* #2—*To Live and Die in L.A.* #3—*Agnes of God.* #4—*Commando.* #5—Thru Nov. 7: *Fantasia.* Beg. Nov. 8: *Transylvania 6-5000.* #6—Thru Nov. 7: *Remo Williams: The Adventure Begins . . . .* Beg. Nov. 8: *That Was Then . . . This Is Now.* #7—*Jagged Edge.* #8—Thru Nov. 7: *After Hours.* Beg. Nov. 8: *Target.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Death Wish 3.* #2—*After Hours.* #3—Thru Nov. 7: *Commando.* Beg. Nov. 8: *Dance With a Stranger.* #4—*Sweet Dreams.* #5—Thru Nov. 7: *Fantasia.* Beg. Nov. 8: *Target.*

615. ELWOOD—ELWOOD—499-7800. #1—Thru Nov. 7: *The Gods Must Be Crazy.* Beg. Nov. 8: *That Was Then . . . This Is Now.* #2—*To Live and Die in L.A.*

616. FARMINGVILLE—COLLEGE PLAZA—698-2200. #1—Thru Nov. 7: *Silver Bullet.* Beg. Nov. 8: *Remo Williams: The Adventure Begins . . . .* #2—Thru Nov. 7: *Back to the Future.* Beg. Nov. 8: *After Hours.*

619. HUNTINGTON—RKO SHORE—421-5200. #1—*Krush Groove.* #2—*A Nightmare on Elm Street, Part 2.* #3—*Jagged Edge.* #4—*Death Wish 3.*

620. HUNTINGTON—RKO WHITMAN—423-1300. Thru Nov. 7: *To Live and Die in L.A.* Beg. Nov. 8: *Transylvania 6-5000.*

621. ISLIP—ISLIP—581-5200. #1—*Death Wish 3.* #2—Thru Nov. 7: *Krush Groove.* Beg. Nov. 8: *Transylvania 6-5000.* #3—*Jagged Edge.*

622. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *A Nightmare on Elm Street, Part 2.*

623. LAKE RONKONKOMA—LAKESIDE—981-7100. Thru Nov. 7: *Better Off Dead.*

624. LINDENHURST—LINDENHURST—888-5400. Program unavailable.

625. MATTITUCK—MATTITUCK—298-4405. #1—*Agnes of God.* #2—*Jagged Edge.* #3—Thru Nov. 7: *Krush Groove.* Beg. Nov. 8: *Target.* #4—*To Live and Die in L.A.* #5—Thru Nov. 7: *Back to the Future.* Beg. Nov. 8: *Transylvania 6-5000.*

627. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—265-8118. *Death Wish 3.* **OUTDOOR**—Temporarily closed.

628. NORTHPORT—NORTHPORT—261-8600. Thru Nov. 7: *Better Off Dead.* Beg. Nov. 8: *Teen Wolf.*

629. OAKDALE—OAKDALE—589-8118. Thru Nov. 7: *Better Off Dead.* Beg. Nov. 8: *Sweet Dreams.*

630. PATCHOGUE—TRIPLEX—475-0601. #1—*To Live and Die in L.A.* #2—*After Hours.* #3—Thru Nov. 7: *Krush Groove.* Beg. Nov. 8: *Target.*

631. PATCHOGUE—RKO PLAZA—475-5225. #1—*A Nightmare on Elm Street, Part 2.* #2—*Death Wish 3.*

632. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—363-7200. Thru Nov. 7: *Commando.* Beg. Nov. 8: *Transylvania 6-5000.* **OUTDOOR**—Thru Nov. 7: *Re-animator; Evils of the Night.* Beg. Nov. 8: *Silver Bullet.*

633. PATCHOGUE—SUNWAVE—475-7766. #1—Thru Nov. 7: *Remo Williams: The Adventure Begins . . . .* Beg. Nov. 8: *That Was Then . . . This Is Now.* #2—*Jagged Edge.*

634. PORT JEFFERSON—MINI EAST—928-6555. Thru Nov. 7: *Jagged Edge.* Beg. Nov. 8: *Target.* **WEST**—*Kiss of the Spider Woman.*

635. PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200. Nov. 6–12: *Godzilla 1985.*

636. RIVERHEAD—SUFFOLK—727-3133. Thru Nov. 7: *Remo Williams: The Adventure Begins . . . .*

637. SAG HARBOR—SAG HARBOR—725-0010. Thru Nov. 7: *Danton.* Beg. Nov. 8 (tent.): *Kiss of the Spider Woman.*

638. SAYVILLE—SAYVILLE—589-0232. #1—*Jagged Edge.* #2—*To Live and Die in L.A.* #3—*Back to the Future.*

640. SHIRLEY—TWIN—281-4466. #1—Thru Nov. 7: *Silver Bullet.* Beg. Nov. 8: *Sweet Dreams.* #2—Thru Nov. 7: *Better Off Dead.* Beg. Nov. 8 (tent.): *Jagged Edge.*

641. SMITHTOWN—SMITHTOWN—265-1551. Thru Nov. 7: *Agnes of God.* Beg. Nov. 8: *Target.*

642. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—Thru Nov. 7: *Jagged Edge.* Beg. Nov. 8: *That Was Then . . . This Is Now.* #2—*To Live and Die in L.A.* #3—*Agnes of God.*

643. STONY BROOK—LOEWS—751-2300. #1—*To Live and Die in L.A.* #2—*Back to the Future.* #3—*Krush Groove.*

644. WEST ISLIP—TWIN—669-2626. #1—*Sweet Dreams.* #2—Thru Nov. 7: *Cocoon.* Beg. Nov. 8 (tent.): *Jagged Edge.*

645. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—Thru Nov. 7: *Better Off Dead.* #2—*Jagged Edge.*

646. WESTHAMPTON—WESTHAMPTON—288-1500. Thru Nov. 7: *Remo Williams: The Adventure Begins . . . .* Beg. Nov. 8: *Transylvania 6-5000.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—Thru Nov. 7: *Jagged Edge.* #2—*To Live and Die in L.A.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. Thru Nov. 7: *Sweet Dreams.* Beg. Nov. 8: *Target.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*Death Wish 3.* #2—*Jagged Edge.* #3—Thru Nov. 7: *Fantasia.* Beg. Nov. 8: *Bring On the Night.*

703. GREENBURGH—CINEMA 100—946-4680. #1—*A Nightmare on Elm Street, Part 2.* #2—Thru Nov. 7: *Kiss of the Spider Woman.* Beg. Nov. 8: *Transylvania 6-5000.*

704. HARRISON—SILVER SCREEN—835-2961. Program unavailable.

705. HARTSDALE—CINEMA—428-2200. #1—Thru Nov. 7: *After Hours.* Beg. Nov. 8: *Target.* #2—*Jagged Edge.* #3—*Back to the Future.* #4—Thru Nov. 7: *Plenty.* Beg. Nov. 8: *That Was Then . . . This Is Now.*

706. LARCHMONT—PLAYHOUSE—834-3001. *Agnes of God.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*Death Wish 3.* #2—*Death Wish 3.* #3—*After Hours.* #4—Thru Nov. 7: *Krush Groove.* Beg. Nov. 8: *Target.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—Thru Nov. 7: *Agnes of God.* Beg. Nov. 8: *Transylvania 6-5000.* #2—Thru Nov. 7: *Compromising Positions.* Beg. Nov. 8: *Target.*

709. MOUNT VERNON—PARKWAY—664-3311. *The Gods Must Be Crazy.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—Thru Nov. 7: *Back to the Future.* Beg. Nov. 8: *Target.* #2—*Krush Groove.* #3—*Commando.* #4—*Re-animator; School Spirit.* #5—Thru Nov. 7: *Cocoon.* Beg. Nov. 8: *Transylvania 6-5000.* #6—*A Nightmare on Elm Street, Part 2.* #7—*Death Wish 3.*

711. NEW ROCHELLE—TOWN—632-4000. *To Live and Die in L.A.*

712. OSSINING—ARCADIAN—941-5200. #1—*Death Wish 3.* #2 & #3—Program unavailable.

713. PEEKSKILL—BEACH—737-6262. #1—*Krush Groove.* #2—*To Live and Die in L.A.* #3—*Death Wish 3.* #4—*A Nightmare on Elm Street, Part 2.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—Thru Nov. 7: *Fantasia.* Beg. Nov. 8: *That Was Then . . . This Is Now.* #2—*Jagged Edge.* #3—Thru Nov. 7: *Back to the Future.* Beg. Nov. 8: *Transylvania 6-5000.* #4—Thru Nov. 7: *Commando.* Beg. Nov. 8: *Target.*

715. PELHAM—PICTURE HOUSE—738-3160. Thru Nov. 7: *Remo Williams: The Adventure Begins . . . .*

716. PLEASANTVILLE—ROME—769-0720. #1—*To Live and Die in L.A.* #2—Thru Nov. 7: *Plenty.* Beg. Nov. 8: *That Was Then . . . This Is Now.*

717. RYE—RYE RIDGE—939-8177. #1—Thru Nov. 7: *The Gods Must Be Crazy.* Beg. Nov. 8: *That Was Then . . . This Is Now.* #2—*To Live and Die in L.A.*

718. SCARSDALE—FINE ARTS—723-6699. Thru Nov. 7: *La Chèvre.* Beg. Nov. 8: *Dance With a Stranger.*

719. SCARSDALE—PLAZA—725-0078. Thru Nov. 7: *Silver Bullet.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—Thru Nov. 7: *Better Off Dead.* Beg. Nov. 8: *Transylvania 6-5000.* #2—*To Live and Die in L.A.*

721. WHITE PLAINS—UA CINEMA—946-2820. *Death Wish 3.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—*Agnes of God.* #2—*Krush Groove.* #3—*Commando.* #4—*To Live and Die in L.A.*

723. YONKERS—MOVIELAND—793-0002. #1—*A Nightmare on Elm Street, Part 2.* #2—Thru Nov. 7: *After Hours.* Beg. Nov. 8: *Target.* #3—Thru Nov. 7: *Back to the Future.* Beg. Nov. 8: *That Was Then . . . This Is Now.* #4—Thru Nov. 7: *Plenty.* Beg. Nov. 8: *Transylvania 6-5000.*

724. YONKERS—PARK HILL—969-4477. #1—*Death Wish 3.* #2—*A Nightmare on Elm Street, Part 2.* #3—*Krush Groove.*

Rockland County

752. NANUET—MALL—623-6336. Program unavailable.

753. NANUET—ROUTE 59—623-3355. *Fantasia.*

754. NANUET—RKO MOVIES—623-0211. #1—*A Nightmare on Elm Street, Part 2.* #2—*Agnes of God.* #3—*Krush Groove.* #4—*To Live and Die in L.A.* #5—*Death Wish 3.*

755. NEW CITY—TOWN—634-5100. #1—*Commando.* #2—*To Live and Die in L.A.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Death Wish 3.* #2—*Jagged Edge.*

757. NYACK—CINEMA EAST—358-6631. *Remo Williams: The Adventure Begins . . . .*

759. PEARL RIVER—CENTRAL—735-2530. *To Live and Die in L.A.*

760. PEARL RIVER—PEARL RIVER—735-6500. Thru Nov. 7: *Commando.* Beg. Nov. 8: *That Was Then . . . This Is Now.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Kiss of the Spider Woman.*

762. SPRING VALLEY—PIX—425-6902. #1—*Jagged Edge.* #2—Thru Nov. 7: *Compromising Positions.*

763. STONY POINT—9 W CINEMA—942-0303. *Better Off Dead.*

764. SUFFERN—LAFAYETTE—357-6030. Thru Nov. 7: *Remo Williams: The Adventure Begins . . . .* Beg. Nov. 8: *Transylvania 6-5000.*

765. WEST HAVERSTRAW—PLAZA—947-2220. Thru Nov. 7: *St. Elmo's Fire.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Back to the Future.* #2—*A Nightmare on Elm Street, Part 2.*

801. DANBURY—CINE—743-2200. #1—Thru Nov. 7: *Agnes of God.* Beg. Nov. 8: *That Was Then . . . This Is Now.* #2—Thru Nov. 7: *After Hours.* Beg. Nov. 8: *Bring On the Night.* #3—*Fantasia.*

802. DANBURY—CINEMA—748-2923. #1—Thru Nov. 7: *Commando.* Beg. Nov. 8: *Transylvania 6-5000.* #2—*Jagged Edge.*

803. DANBURY—PALACE—748-7496. #1—*Death Wish 3.* #2—*To Live and Die in L.A.* #3—Thru Nov. 7: *Krush Groove.* Beg. Nov. 8: *Target.*

804. DARIEN—PLAYHOUSE—655-0100. Thru Nov. 7: *Jagged Edge.* Beg. Nov. 8: *Agnes of God.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Back to the Future.* #2—*Jagged Edge.*

806. FAIRFIELD—COUNTY—334-1411. *Commando.*

807. GREENWICH—CINEMA—869-6030. #1—*Jagged Edge.* #2—*Better Off Dead.*

808. GREENWICH—PLAZA—869-4030. #1—Thru Nov. 7: *Agnes of God.* Beg. Nov. 8: *Bring On the Night.* #2—*Kiss of the Spider Woman.* #3—Thru Nov. 7: *Marie.* Beg. Nov. 8: *Dance With a Stranger.*

809. NEW CANAAN—PLAYHOUSE—966-0600. Thru Nov. 7: *Better Off Dead.* Beg. Nov. 8: *Target.*

810. NORWALK—CINEMA—838-4504. #1—*Jagged Edge.* #2—*A Nightmare on Elm Street, Part 2.*

811. NORWALK—NORWALK—866-9202. *Krush Groove.*

812. SOUTH NORWALK—SONO—866-9202. Nov. 6-8: *A Flash of Green; The Grateful Dead Movie.* Nov. 7: *Miles to Go.* Nov. 9-12: *Insignificance.*

813. SPRINGDALE—STATE—325-0250. Thru Nov. 7: *Compromising Positions.* Beg. Nov. 8: *Agnes of God.*

814. STAMFORD—AVON—324-9205. #1—*Death Wish 3.* #2—Thru Nov. 7: *Commando.* Beg. Nov. 8: *Target.*

815. STAMFORD—CINEMA—324-3100. #1—*Krush Groove.* #2—*To Live and Die in L.A.* #3—Thru Nov. 7: *Remo Williams: The Adventure Begins . . . .* Beg. Nov. 8: *Transylvania 6-5000.*

816. STAMFORD—PARK PLACE—323-1600. #1—*The Gods Must Be Crazy.* #2—*A Nightmare on Elm Street, Part 2.*

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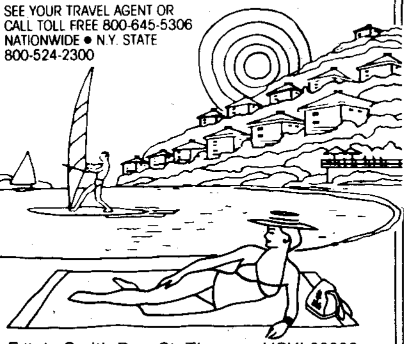

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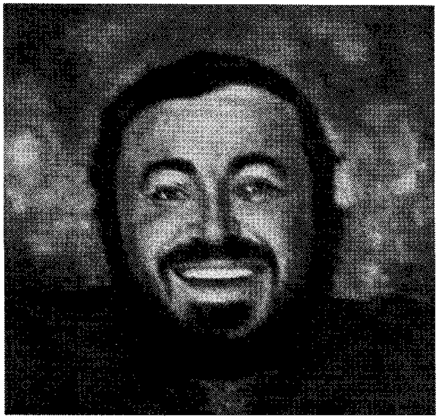

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817. STAMFORD—RIDGEWAY—323-5000. #1—*Fantasia.* #2—Thru Nov. 7: *Plenty.* Beg. Nov. 8: *That Was Then . . . This Is Now.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*Death Wish 3.* #2—*To Live and Die in L.A.* #3—Thru Nov. 7: *Agnes of God.* Beg. Nov. 8: *Target.*

819. WESTPORT—FINE ARTS—227-3324. #1—*To Live and Die in L.A.* #2—Thru Nov. 7: *Fantasia.* Beg. Nov. 8: *That Was Then . . . This Is Now.* #3—227-9619. Thru Nov. 7: *After Hours.* Beg. Nov. 8: *Target.* #4—226-6666. *Agnes of God.*

820. WESTPORT—POST—227-0500. *Plenty.*

821. WILTON—CINEMA—762-5678. *Death Wish 3.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—Thru Nov. 7: *Silver Bullet.* Beg. Nov. 8: *Target.* #2—Thru Nov. 7: *Sweet Dreams.* #3—*Death Wish 3.*

901. HARRISON—WARNER—482-8550. #1—*A Nightmare on Elm Street, Part 2.* #2—Thru Nov. 7: *Krush Groove.* Beg. Nov. 8: *Commando.*

902. JERSEY CITY—HUDSON PLAZA—433-1100. #1—Thru Nov. 7: *Commando.* Beg. Nov. 8: *Target.* #2—*Jagged Edge.*

903. JERSEY CITY—LOEWS—653-4600. #1—*A Nightmare on Elm Street, Part 2.* #2—*To Live and Die in L.A.* #3—*Re-animator.*

904. JERSEY CITY—STATE—653-5200. #1—*Krush Groove.* #2—*Death Wish 3.* #3—Tent.: *Death Wish 3.* #4—*Crossover Dreams.*

905. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Death Wish 3.* #2—*Jagged Edge.* #3—*Krush Groove.* #4—*A Nightmare on Elm Street, Part 2.*

906. SECAUCUS—LOEWS MEADOW—866-6161. #1—*To Live and Die in L.A.* #2—*Better Off Dead.* #3—*Commando.* #4—*After Hours.* #5—*Agnes of God.* #6—*Back to the Future.*

908. WEST NEW YORK—MAYFAIR—865-2010. Thru Nov. 7: *Remo Williams: The Adventure Begins . . . ; Desperately Seeking Susan.* Beg. Nov. 8: *Commando.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. *Death Wish 3.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—Thru Nov. 7: *Re-animator; South Bronx Heroes.* Beg. Nov. 8: *That Was Then . . . This Is Now.* #2—*A Nightmare on Elm Street, Part 2.*

912. CEDAR GROVE—CINEMA 23—239-1462. Thru Nov. 7: *Commando.* Beg. Nov. 8: *Transylvania 6-5000.*

915. LIVINGSTON—COLONY—992-0800. *Death Wish 3.*

916. MAPLEWOOD—MAPLEWOOD—763-3100. *Jagged Edge.*

917. MILLBURN—RKO—376-0800. #1—*To Live and Die in L.A.* #2—*Death Wish 3.*

918. MONTCLAIR—CLARIDGE—746-5564. #1—*Back to the Future.* #2—*To Live and Die in L.A.* #3—*The Gods Must Be Crazy.*

919. MONTCLAIR—WELLMONT—783-9500. #1—*Krush Groove.* #2—*Better Off Dead.* #3—*Remo Williams: The Adventure Begins . . . .*

920. NUTLEY—FRANKLIN—667-1777. #1—*To Live and Die in L.A.* #2—*Death Wish 3.* #3—*Krush Groove.*

921. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Death Wish 3.* #2—Thru Nov. 7: *Plenty.* Beg. Nov. 8: *Bring On the Night.* #3—Thru Nov. 7: *Agnes of God.* Beg. Nov. 8: *Dance With a Stranger.*

922. VERONA—VERONA—239-0880. *Jagged Edge.*

923. WEST ORANGE—ESSEX GREEN—731-7755. #1—*Plenty.* #2—Thru Nov. 7: *After Hours.* Beg. Nov. 8: *Target.* #3—Thru Nov. 7: *Better Off Dead.* Beg. Nov. 8: *That Was Then . . . This Is Now.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru Nov. 7: *Teen Wolf.*

931. CRANFORD—RKO—276-9120. #1—*To Live and Die in L.A.* #2—*Death Wish 3.*

932. ELIZABETH—ELMORA—352-3483. *Jagged Edge; Marie.*

933. LINDEN—TWIN—925-9787. #1—*Commando.* #2—*Death Wish 3.*

934. ROSELLE PARK—PARK—245-0358. Thru Nov. 7: *Better Off Dead; Year of the Dragon.*

935. SUMMIT—STRAND—273-3900. *The Gods Must Be Crazy.*

936. UNION—FIVE POINTS—964-3466. #1—Thru Nov. 7: *Commando.* Beg. Nov. 8: *Transylvania 6-5000.* #2—Thru Nov. 7: *Krush Groove.* Beg. Nov. 8: *Target.*

937. UNION—LOST PICTURE SHOW—964-4497. Thru Nov. 7: *Kiss of the Spider Woman.*

938. UNION—RKO—686-4373. #1—*A Nightmare on Elm Street, Part 2.* #2—Thru Nov. 7: *Agnes of God.* Beg. Nov. 8: *That Was Then . . . This Is Now.*

939. WESTFIELD—RIALTO—232-1288. #1—*Jagged Edge.* #2—Thru Nov. 7: *Back to the Future.* Beg. Nov. 8 (tent.): *The Gods Must Be Crazy.* #3—Thru Nov. 7: *Prizzi's Honor.* Beg. Nov. 8: *Transylvania 6-5000.*

940. WESTFIELD—TWIN—654-4720. #1—Thru Nov. 7: *Remo Williams: The Adventure Begins . . . .* #2—Thru Nov. 7: *Better Off Dead.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. Thru Nov. 7: *Better Off Dead.*

951. CLOSTER—CLOSTER—768-8800. Beg. Nov. 8: *That Was Then . . . This Is Now.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*To Live and Die in L.A.* #2—*Back to the Future.* #3—*Remo Williams: The Adventure Begins . . . .* #4—*A Nightmare on Elm Street, Part 2.*

953. EMERSON—TOWN—261-1000. *To Live and Die in L.A.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Re-animator.* #2—*Jagged Edge.*

955. FAIRVIEW—TWIN—941-2424. #1—*Re-animator.* #2—*Commando.*

956. FORT LEE—LINWOOD—944-6900. #1—*Death Wish 3.* #2—Thru Nov. 7: *Jagged Edge.* Beg. Nov. 8: *Target.*

957. FORT LEE—SHARON—224-0202. *Agnes of God.*

958. OAKLAND—TWIN—337-4478. #1—Thru Nov. 7: *Sweet Dreams.* Beg. Nov. 8: *Target.* #2—*Commando.*

959. PALISADES PARK—PARK LANE—944-1086. #1—Thru Nov. 7: *Compromising Positions.* #2—Thru Nov. 7: *Better Off Dead.* Beg. Nov. 8: *Remo Williams: The Adventure Begins . . . .*

960. PARAMUS—CINEMA 35—845-5070. Tent.: *Back to the Future.*

962. PARAMUS—RKO BERGEN MALL—845-4449. Thru Nov. 7: *Kiss of the Spider Woman.* Beg. Nov. 8: *Bring On the Night.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*Death Wish 3.* #2—Thru Nov. 7: *Silver Bullet.* Beg. Nov. 8: *That Was Then . . . This Is Now.* #3—*Plenty.* #4—*Fantasia.* #5—*Commando.* #6—*A Nightmare on Elm Street, Part 2.* #7—*Agnes of God.* #8—*The Gods Must Be Crazy.* #9—*Sweet Dreams.* #10—Thru Nov. 7: *After Hours.* Beg. Nov. 8: *Transylvania 6-5000.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—*Krush Groove.* #2—*Remo Williams: The Adventure Begins . . . .* #3—*To Live and Die in L.A.*

965. RAMSEY—CINEMA—825-2090. *To Live and Die in L.A.*

967. RIDGEFIELD PARK—RIALTO—641-0617. Thru Nov. 7: *Compromising Positions; Pee-wee's Big Adventure.*

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*A Nightmare on Elm Street, Part 2.* #2—Thru Nov. 7: *Jagged Edge.* Beg. Nov. 8: *Transylvania 6-5000.* #3—*Commando.* #4—Thru Nov. 7: *Back to the Future.* Beg. Nov. 8: *That Was Then . . . This Is Now.*

969. RIDGEWOOD—ROSEBUD—670-9183. Nov. 4–7: *Picnic.* Nov. 8–10: *The Band Wagon.* Nov. 11–14: *Breakfast at Tiffany's.*

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru Nov. 7: *Better Off Dead.* #2—Thru Nov. 7: *Compromising Positions.*

971. TEANECK—MOVIE CITY—836-3334. #1—*Jagged Edge.* #2—Thru Nov. 7: *Pee-wee's Big Adventure.* #3—Thru Nov. 7: *Better Off Dead.*

972. TENAFLY—BERGEN—567-0004. *The Gods Must Be Crazy.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *Back to the Future.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE	
G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

★ **AFTER HOURS**—(1 hr. 36 min., '85) At the simplest level, Martin Scorsese's black comedy is the story of a terrible date. A rather ordinary young man, Paul (Griffin Dunne), meets a girl (Rosanna Arquette) in a coffee shop, goes to visit her in her SoHo loft, and suffers one absurd, frightening, and humiliating experience after another. For about an hour or so, Scorsese, shooting a screenplay written by Joseph Minion as a Columbia University course assignment, captures the paranoia of our city and the hell of being a single person. The details are hilarious, exact, and harrowing, and the casting of the movie is marvelously shrewd: John Heard is on hand as a friendly bartender, Teri Garr as a bored cocktail waitress, Cheech and Chong as rip-off artists, Linda Fiorentino as a glamorous S&M sculptress. But the movie is structurally askew: Rosanna Arquette, Paul's witchy, neurotic date, drops out of the picture early on, and Scorsese, trying to keep things going, increases the craziness of what happens to Paul. *After Hours* loses its paranoid accuracy and becomes a sub-Fellini carnival. But see it for the great early scenes. Cinematography by Michael Ballhaus. (Sept. 23, 1985) R. **21, 35, 46, 85, 214, 301, 507, 509, 511, 525, 536, 538, 541, 604, 609, 612, 613, 616, 630, 705, 707, 723, 801, 819, 906, 923, 963**

AGNES OF GOD—(1 hr. 39 min., '85) An epic about Jane Fonda smoking a cigarette. The noxious weed is frantically lit, furiously puffed, and desperately held, still burning, to the end of a virgin butt. The most famous health fanatic in the country is placing her dedication to her art on an altar. Fonda plays a taut modern woman, a court-appointed shrink investigating the case of a teenage nun (Meg Tilly) who has apparently murdered her own newborn baby. Cigarette smoking seems to be the key to the psychiatrist's unhappiness. Adapting his own play, John Pielmeier indulges a bad case of Broadway dialectics. The Mother Superior of the convent (Anne Bancroft), a shrewd and worldly woman, wants to believe in saints and miracles; the shrink, who has lost her faith, wants to destroy what she takes to be the medieval superstitions of the Catholic church. They fight for possession of the young nun. Much debating, hypnotism, and shrieking fits. A generally handsome production, but the material is sensational and unsatisfying. Dir. Norman Jewison. (Sept. 23, 1985) PG-13. **41, 55, 114, 209, 214, 216, 302, 315, 316, 403, 505, 525, 537, 538, 539, 541, 600, 609, 612, 625, 641, 642, 706, 708, 722, 754, 801, 804, 808, 813, 818, 819, 906, 921, 938, 957, 963**

★ **BACK TO THE FUTURE**—(1 hr. 54 min., '85) It's based on a gimmicky idea—but the gimmick has surprising power. Michael J. Fox, a frustrated high-school rocker, is friends with an outcast mad scientist who accidentally propels him backward thirty years in time. There Fox encounters his parents as unmarried teenagers. His dad, Crispin Glover, is a pathetic weakling; his mom, Lea Thompson, is a heavy-breathing bombshell in a low-cut dress. When the hero accidentally interrupts the first meeting between his parents—the meeting he has always heard about—his mom falls in love with *him*. Faced with an Oedipal catastrophe too gruesome for thought, he struggles to bring his prospective parents together. This mind-boggling, teasing premise has been made with quite extraordinary invention, and the '50s "look"—weak solid colors, duck's ass and taffeta—is a hilarious satire of movies from that period. Written by the team of Bob Gale and Robert Zemeckis. Dir. Zemeckis. (July 15, 1985) PG. **32, 44, 203, 207, 213, 304, 305, 307, 508, 514, 517, 525, 534, 535, 541, 602, 616, 625, 638, 643, 705, 710, 714, 723, 800, 805, 906, 918, 939, 952, 960, 968, 973**

BETTER OFF DEAD—(1 hr. 33 min., '85) A quirky, silly, and surprisingly fresh comedy about a teenage boy hopelessly in love with a fickle young woman. Starring John Cusack, and featuring David Ogden Stiers, Diane Franklin, Kim Darby, and Curtis Armstrong. Written and directed by Savage Steve Holland. (Nov. 4, 1985) PG. **33, 85, 114, 304, 324, 503, 514, 530, 541, 609, 623, 628, 629, 640, 645, 720, 763, 807, 809, 906, 919, 923, 934, 940, 950, 959, 970, 971**

BRING ON THE NIGHT—(1 hr. 37 min., '85) A documentary about British rock star Sting (of the Police) and the four jazz musicians (Branford Marsalis on horns, Darryl Jones on bass, Kenny Kirkland on keyboards, and Omar Hakim on drums) and two backup singers he chose to perform with him for his recent solo album and current tour. Dir. Michael Apted. PG-13. **6, 49, 214, 304, 313, 539, 540, 702, 801, 808, 921, 962**

★ **LA CHEVRE**—(1 hr. 31 min., '81) In French, Eng. subtitles. Francis Veber's farce about chronically unlucky people might have been an eccentric classic if it were more intricate and better timed. As it is, the movie is still pretty funny. Marie, an heiress with awful luck, gets kidnapped in Mexico. When a hard-nosed detective (Gérard Depardieu) fails to find her, her father sends along one of his employees, an accountant (Pierre Richard) with unfathomable, terrifying bad luck. The theory is that the accountant will fall into the same misadventures as Marie and lead them, through a chain of disasters, to the lost girl. What makes the movie unusual is that the comic hero is not some schleppy little pet but a genuinely dislikable man—fatuously sure of himself with women, convinced of his intellectual powers. Pierre Richard makes him an incompetent force of nature, while Depardieu manages to express a dozen varieties of indignation and disbelief without turning into a prig. (Aug. 12, 1985) **13, 84, 718**

★ **COLONEL REDL**—(2 hr. 24 min., '85) In German, Eng. subtitles. Another fascinating study of dissimulation and impersonation by the team—star Klaus Maria Brandauer and director István Szabó—who made *Mephisto*. Alfred Redl, a poor boy from the provinces, was given a scholarship to the state military academy in the declining years of the Austro-Hungarian Empire. He rose quickly, but his career was always in danger. He was bisexual, disguising his love for a fellow officer, a Hungarian aristocrat, with bouts of whoring. In an aristocratic society, those playing for the highest stakes are held to public standards of honor so much more pressured and formal than any we know; *Colonel Redl* offers testimony on the intricate protocol of duels, friendships, power alliances, love affairs. Redl, who was possibly a Jew, hides his roots and turns himself into a mask. But in the end he is perversely undone by his own religion of service to the monarchy. By degrees, he plays into the hands of the archduke Franz Ferdinand (Armin Mueller-Stahl), allowing himself, out of loyalty, to become a victim of the state. The final moments are harrowing. A heavy-spirited but powerful film. (Oct. 14, 1985) R. **48**

COMMANDO—(1 hr. 27 min., '85) Arnold Schwarzenegger has become the ultimate camp stylization of an action hero. (Has anyone noticed how oddly he *runs?* In order to prevent his thick-hewn thighs from engaging each other, he widens his step, like a water buffalo seized with tender feelings for the lilies.) Even though Arnold tommy-guns enough Latins in this film to satisfy the ghost of Theodore Roosevelt, the movie isn't a rabble-rousing ideological bash like *Rambo;* Arnold is too hip to add to the national lump in the throat—Stallone's monument. Arnold is pure Action—*Homo pectoralis*. He kills because he's a machine created for that purpose. It's a living, one supposes. Dir. Mark L. Lester. (Nov. 4, 1985) R. **33, 68, 106, 110, 114, 204, 217, 220, 300, 304, 306, 309, 316, 320, 322, 404, 509, 517, 519, 525, 540, 543, 602, 606, 609, 611, 612, 613, 632, 710, 714, 722, 755, 760, 802, 806, 814, 901, 902, 906, 908, 912, 933, 936, 955, 958, 963, 968**

★ **COMPROMISING POSITIONS**—(1 hr. 38 min., '85) Frank Perry directed and Susan Isaacs wrote this malicious and entertaining satirical comedy about the murder of a sleazy Long Island dentist (Joe Mantegna) who has the habit of seducing his female patients and photographing them trussed in leather straps, hoods, and whatnot. Susan Sarandon is the housewife (a former investigative reporter) who tries to crack the case, and playing the dentist's patients and former mistresses are such talented theater actresses as Judith Ivey, Joan Allen, and Deborah Rush. Isaacs, adapting her own 1978 best-seller, puts a standard feminist halter on her heroine—she needs to do something more with her life than be wife and mom, and her hardworking husband (Edward Herrmann) doesn't approve. Their stale marital conflict, which rages in scene after scene, throws dust in the eyes of the movie's wit. Still, much of *Compromising Positions* is sparkling fun. With Raul Julia. (Sept. 9, 1985) R. **25, 80, 216, 311, 522, 529, 540, 542, 610, 708, 762, 813, 959, 967, 970**

CROSSOVER DREAMS—(1 hr. 26 min., '85) A self-congratulatory little morality play about a New York salsa musician (Rubén Blades) who, tired of working for nothing on the *cuchifrito* circuit, signs a deal with a slick, white downtown record producer. Immediately, the hero sells out, corrupting his music and betraying his neighborhood friends. Then his "crossover" album bombs anyway. *Crossover Dreams* says that you shouldn't get above yourself, that you've got to remain true to the sources of your art (i.e., the people you grow up with), and that white people are slick trash who will exploit you and then dump you on the junk heap. Does anyone connected with this movie really believe what it says? It certainly isn't Rubén Blades's story; he's been very successful outside the barrio without destroying his soul or his music. Written by Leon Ichaso, Blades, and producer Manuel Arce. Dir. Ichaso. (Sept. 9, 1985) **13, 88, 101, 309, 318, 904**

★ **DANCE WITH A STRANGER**—(1 hr. 42 min., '85) Mike Newell's film, written by Shelagh Delaney (from a true story), is like a single long spell of the blues, and like many such spells, it is both powerful and baffling, both evocative and unilluminating. In 1954, Ruth Ellis (Miranda Richardson), a platinum-blonde "hostess" in a small London drinking club, falls for a good-looking racing-car driver named David Blakely (Rupert Everett). An alcoholic dropout from an upper-class family, David is a surly, useless man who doesn't show Ruth even minimal consideration. Betrayed again and again, she drifts into madness and empties a revolver into her lover outside a Hampstead pub. (Ruth Ellis is the last woman in England to be hanged.) Shelagh Delaney's writing is so precise that it makes you wince, and Miranda Richardson's screen debut can only be called a revelation. Ian Holm is remarkably good as Ruth's faithful, boring protector, but Rupert Everett lets the film down. His eyes wander, he drops his chin—he hardly seems *there.* (Aug. 19, 1985) R. **13, 44, 52, 81, 302, 514, 522, 613, 718, 808, 921**

DEATH WISH 3—(1 hr. 32 min., '85) Charles Bronson returns as the architect turned vigilante of the *Death Wish* series, here out to avenge the death of an old army friend. With Deborah Raffin, Ed Lauter, Martin Balsam, and Gavan O'Herlihy. Written by Michael Edmonds. Dir. Michael Winner. R. **13, 40, 54, 65, 88, 100, 104, 106, 110, 114, 201, 204, 206, 208, 215, 217, 220, 300, 302, 304, 308, 315, 316, 319, 322, 326, 327, 328, 401, 405, 501, 506, 511, 513, 519, 525, 528, 533, 541, 543, 603, 609, 611, 612, 613, 619, 621, 627, 631, 702, 707, 710, 712, 713, 721, 724, 754, 756, 803, 814, 818, 821, 900, 904, 905, 910, 915, 917, 920, 921, 931, 933, 956, 963**

EL DIPUTADO—(1 hr. 51 min., '79) In Spanish, Eng. subtitles. An idealistic Socialist government figure in newly democratic Spain becomes the focus of political intrigue as he learns to accept his homosexuality. With Jose Sacristan, Jose Luis Alonso, and Maria Luisa San Jose. Written by Gonzalo Goicoechea and Eloy de la Iglesia. Dir. de la Iglesia. **5**

THE DOCTOR AND THE DEVILS—(1 hr. 32 min., '85) An anatomist in Victorian England refuses to follow the rules of the medical establishment in his scientific research: a gothic thriller inspired by the lives of grave robbers Burke and Hare. With Timothy Dalton, Jonathan Pryce, Stephen Rea, and Twiggy. Ronald Harwood adapted an original screenplay by Dylan Thomas. Dir. Freddie Francis. R. **50**

ELENI—(2 hr. 37 min., '85) Reviewed in this issue. PG. **57**

FLANAGAN—(1 hr. 40 min., '85) A divorced, 53-year-old New York cabbie struggles to fulfill his lifelong dream—to be a Shakespearean actor. With Philip Bosco, Geraldine Page, Linda Thorson, and William Hickey. Written by Edmond Collins and Scott Goldstein. Dir. Goldstein. R. **40**

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization. Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. **63, 321, 516, 521, 544, 615, 709, 717, 816, 918, 935, 939, 963, 972**

★ **HAIL MARY**—(1 hr. 47 min., '85) In French, Eng. subtitles. Jean-Luc Godard's modern-day version of the Incarnation and Virgin Birth. Marie (Myriem Roussel), a beautiful but otherwise unremarkable Swiss girl, becomes pregnant without losing her virginity; her boyfriend, a dour taxi driver named Joseph (Thierry Lacoste), is baffled and enraged but agrees to marry her. Marie then accepts her fate in a kind of embittered ecstasy—she becomes pure sulfulness and submits to God's mastery. And the child is born. Is it a joke? Well, there are some funny moments, but on the whole it's dead serious, and, in its way, intensely religious. Godard is the eternal male worshiper before the mystery of conception; he photographs Myriem Roussel's body with tenderness and awe. It is perhaps the nudity, and the way Godard makes Marie's renunciation of sex itself an erotic act, that has so angered members of the Catholic hierarchy, many of whom have attacked the film as blasphemous. But if it is blasphemous, it is so only in the literal and institutional sense. This a deeply reverent film, filled with amazement at the presence of the divine in our life. Shown with *The Book of Mary,* a short by Godard's associate, Anne-Marie Miéville. (Oct. 21, 1985) **47**

HIMATSURI—(2 hr., '85) In Japanese, Eng. subtitles. In a small Japanese coastal village, a man obsessed with a local mountain goddess refuses to sell his property to developers from Tokyo, angering his fellow villagers. With Kenya Kitaoji. Screenplay by Mitsuo Yanagimachi and Kenji Nakagami. Dir. Yanagimachi. **4**

JAGGED EDGE—(1 hr. 48 min., '85) A gut-twisting piece of low entertainment. You can enjoy it, even as your mind is crying "Foul." Glenn Close, wearing dress-for-power outfits, is an attorney defending a San Francisco newspaper publisher accused of murdering his wealthy wife. The publisher is played by Jeff Bridges, who is rather strenuously charming—he makes the publisher a man of the world, and, whether innocent or guilty, no one to mess with. Gradually, Close falls in love. She thinks that he's innocent, of course, but there's always that nagging bit of doubt. The courtroom theatrics are generally enjoyable, but the ending needs a second twist (Agatha Christie would have provided one). Richard Marquand, the director, should lighten the load a bit: He makes a grim, clenched movie that builds towards the inevitable climax of the heroine facing the murderer herself—the woman-alone-in-the-dark routine that has squeezed audiences into submission in a dozen or more bad films from *Wait Until Dark* onward. Screenplay by Joe Eszterhas. With Peter Coyote as a villainous district attorney and Robert Loggia as a foul-mouthed but genial private eye. (Oct. 14, 1985) R. **20, 24, 34, 55, 103, 106, 114, 201, 204, 206, 217, 219, 306, 309, 313, 316, 318, 328, 401, 500, 506, 510, 514, 515, 522, 524, 531, 541, 601, 610, 612, 619, 621, 625, 633, 634, 638, 640, 642, 644, 645, 700, 702, 705, 714, 756, 762, 802, 804, 805, 807, 810, 902, 905, 916, 922, 932, 939, 954, 956, 968, 971**

KISS OF THE SPIDER WOMAN—(1 hr. 59 min., '85) As Molina, an Argentinean homosexual imprisoned for molesting a minor, William Hurt is feminine all right, but he doesn't overdo the queenly poses. A polite and deeply respectful man, Molina worships the extravagantly female Hollywood stars of the forties, and each night he tells and retells his favorite movie plots, transforming his memories of them into tapestries of romance and danger. Valentin (Raul Julia), his cell mate and audience, is Molina's opposite in every way. Hetero, and gruffly masculine, he prides himself on living without illusions. This tender and high-minded movie, an adaptation of Manuel Puig's celebrated 1976 novel, is the story of a mutual seduction: The two men not only join sexually, but each is converted to the other's point of view. Alas, the director, Hector Babenco, is too somber for the material. When he recreates the movies that Molina tells, they just look tacky; in the book, listening to Molina's voice, we could see them as a vehicle for his own romantic idealism. With Sonia Braga. Screenplay by Leonard Schrader. (Aug. 5, 1985) R. **12, 53, 81, 209, 216, 317, 505, 520, 523, 544, 634, 637, 703, 761, 808, 937, 962**

KRUSH GROOVE—(1 hr. 35 min., '85) A musical about a young entrepreneur trying to build his own record company. Starring Blair Underwood, and featuring Sheila E., Run-D.M.C., the Fat Boys, Kurtis Blow, and the New Edition. Screenplay by Ralph Farquhar. Dir. Michael Schultz. R. **12, 37, 54, 68, 88, 100, 106, 108, 114, 201, 204, 206, 208, 217, 220, 300, 304, 308, 315, 316, 320, 405, 505, 508, 514, 515, 541, 600, 609, 619, 621, 625, 630, 643, 707, 710, 713, 722, 724, 754, 803, 811, 815, 901, 904, 905, 919, 920, 936, 964**

LIVING AT RISK—(59 min., '85) and **WITNESS TO WAR**—(29 min., '84) Two documentaries about life inside embattled Central American nations. *Living at Risk* (in Spanish, Eng. subtitles) follows the lives of five children of an upper-middle-class Nicaraguan family who chose to remain and work within Sandinista society. *Witness to War* is a portrait of a former Vietnam War pilot who lives as a volunteer doctor among the peasants of El Salvador. **1**

MACARONI—(1 hr. 42 min., '85) An American businessman returns to Naples after a 40-year absence and renews a friendship from his World War II days. With Jack Lemmon, Marcello Mastroianni, Isa Danieli, and Daria Nicolodi. Written by Ruggero Maccari, Furio Scarpelli, and Ettore Scola. Dir. Scola. PG. **64**

★ **MARIE**—(1 hr. 51 min., '85) Solid. Marie Ragghianti (Sissy Spacek), a real-life heroine, took a job at the state house in Tennessee in the early seventies, when Ray Blanton was governor. The sole support of her three young children, she desperately needed work and wanted to believe in the governor (Don Hood), a jowly, florid pol. When Marie is appointed chairman of the state parole board, she begins hearing from detectives, sent by the governor's legal counsel Eddie Sisk (Jeff Daniels), who want her to grant this or that prisoner parole "because the governor wants it." By degrees, she realizes she has landed smack in the middle of a clemency-selling racket. What's best about the movie, which was written by John Briley from Peter Maas's book and directed by Australian Roger Donaldson, is its altogether convincing portrait of the way corruption works. Eddie Sisk is the perfect modern Lucifer—charming, sickeningly friendly, the devil as a frat-house mover. What's missing in the movie is any hint of idiosyncrasy in the heroine, who appears to be simply good by nature. With John Cullum. (Oct. 7, 1985) PG-13. **25, 62, 216, 310, 808, 932**

MIXED BLOOD—(1 hr. 38 min., '84) An offbeat look at a drug war in the Lower East Side incited by an immigrant mother and her teenage gang. With Marilia Pera, Richard Ulacia, Geraldine Smith, and Linda Kerridge. Written and directed by Paul Morrissey. **5**

A NIGHTMARE ON ELM STREET, PART 2: FREDDY'S REVENGE—(1 hr. 25 min., '85) The monstrous Freddy Krueger returns to terrorize teenagers in their dreams. With Robert Englund, Mark Patton, Kim Myers, and Robert Rusler. Screenplay by David Chaskin. Dir. Jack Sholder. R. **20, 22, 30, 62, 66, 85, 88, 100, 104, 110, 114, 201, 202, 206, 217, 220, 306, 307, 317, 319, 326, 403, 508, 509, 517, 533, 536, 541, 601, 609, 611, 619, 622, 631, 703, 710, 713, 723, 724, 754, 800, 810, 816, 901, 903, 905, 911, 938, 952, 963, 968**

THE OFFICIAL STORY—(1 hr. 52 min., '85) In Spanish, Eng. subtitles. An affluent Argentinean woman searches for the truth about the military's genocidal "dirty war" against leftists in the 1970s. With Norma Aleandro, Héctor Alterio, Chunchuna Villafañe, and Analia Castro. Screenplay by Luis Puenzo and Aida Bortnik. Dir. Puenzo. **52**

ONIMASA—(2 hr. 22 min., '82) In Japanese, Eng. subtitles. The rise and fall of a Japanese gangster in the years 1918–1940. With Tatsuya Nakadai and Masako Natsume. Screenplay by Koji Takada. Dir. Hideo Gosha. **45**

OUT OF ORDER—(1 hr. 30 min., '84) In German, Eng. subtitles. A drama about four people trapped in a high-rise office building elevator with broken cables. With Renée Soutendijk, Götz George, Wolfgang Kieling, and Hannes Jaenicke. Dir. Carl Schenkel; screenplay by the director. PG. **87**

PLENTY—(2 hr. 5 min., '85) David Hare's celebrated play has been made into a handsome, entertaining, but ultimately pointless movie by Fred Schepisi. Susan Traherne (Meryl Streep), Hare's spectacularly restless heroine, serves as a courier for the British secret service in occupied France. She is so excited by the danger and glamour of her wartime experience that everything that happens afterwards in England's gray postwar years seems like one long letdown. Edgy and combative, she feels superior to most of the people she works with; she makes scenes, falls apart, and becomes a misery both to herself and to the devoted man (Charles Dance) who marries her. But what does Susan mean when she says, "I want to change everything, and I don't know how"? She never leaves her drawing room except to rampage through a series of jobs for which she is patently unsuited. Someone who goes through life demonstrating her superiority is more a stuck-up prig than a tragic heroine. This is a shallow, snobby film in which theatrical temperament tries, and fails, to do the work of intelligence. Streep has a few stunning scenes, but she can't integrate the different moods of the performance. (How could she? Susan has no core.) The exceptionally strong supporting cast includes Tracey Ullman, Ian McKellen, and memorably, John Gielgud. (Sept. 30, 1985) R. **12, 23, 36, 56, 85, 304, 527, 529, 538, 705, 716, 723, 817, 820, 921, 923, 963**

REMO WILLIAMS: THE ADVENTURE BEGINS . . .—(1 hr. 54 min., '85) The adventure ends, actually. Fred Ward, whose virile nose and sludgy voice suggests a half-wakened brutal intelligence, is the New York cop kidnapped by some sort of secret-intelligence force led by a large walrus mustache (the former actor, Wilford Brimley) and then turned over to a Korean martial-arts master, Chiun (Joel Grey), who can knock over the rugged Ward with two fingers thrust into his shoulder. Chiun does everything through those implacable Oriental weapons Equilibrium and Concentration. But since all his feats are accomplished by rapid editing, which breaks the movements into fragments, one can't get more than moderately excited. No, true enthusiasm must be held for that climactic moment when Ward, now a disciple, dispatches a super-villain by causing logs to roll down a hill and smash the malefactor's jeep. Ineptly directed by the veteran Guy Hamilton. (Nov. 4, 1985) PG-13. **13, 33, 35, 67, 114, 202, 206, 304, 309, 311, 316, 324, 400, 500, 506, 513, 519, 525, 528, 531, 534, 541, 600, 609, 612, 616, 633, 636, 646, 715, 757, 764, 815, 908, 919, 940, 952, 959, 964**

★ **SHOAH**—(9 hr. 23 min., '85) In English and several foreign languages, Eng. subtitles. One of the greatest documentaries in the history of the cinema. Claude Lanzmann spent ten years putting together this extraordinary work about the Holocaust—a film far more original in technique, far stranger and more obsessive than early accounts had suggested. Lanzmann conducts interviews with three groups of people: Jewish survivors of the Polish death camps; former Nazis; and Polish witnesses to the catastrophe, some of whom reach levels of incomparable eloquence or stupidity. Flying brazenly in the face of common sense and convention, Lanzmann includes not a single moment of archival footage. Instead, as the horrifying testimony—the stories of people herded, stripped, gassed, burned—continues on the soundtrack, Lanzmann shows us images of the camps as they look today. Some are unchanged, but the others have been turned into idyllic meadows. The effect of this disjunction of image and words is to make one re-create the events in one's head—a technique that attains shattering power. The movie is an ongoing debate between history and disbelief; it has a kind of musical feeling for repetition, meditation, crescendo, release. *Shoah* is being shown as Part One (4 hr. 33 min., plus intermission) and Part Two (4 hr. 50 min., plus intermission). There are great things throughout the film, right to the end. (Oct. 28, 1985) **82**

SILVER BULLET—(1 hr. 35 min., '85) Stephen King wrote the screenplay, based on his short novel *Cycle of the Werewolf*, of this horror film about werewolves in a small town and the handicapped thirteen-year-old boy who stops them. With Gary Busey, Everett McGill, and Corey Haim. Dir. Daniel Attias. R. **32, 108, 213, 305, 400, 517, 518, 544, 602, 616, 632, 640, 719, 900, 963**

SOTTO, SOTTO—(1 hr. 45 min., '84) In Italian, Eng. subtitles. In Lina Wertmüller's new comedy, a husband suspects his wife is becoming involved with another man, unaware that the object of his wife's affections is a woman. With Enrico Montesano, Veronica Lario, Luisa De Santis, and Massimo Wertmüller. Written by Wertmüller and Enrico Oldoini. Dir. Wertmüller. R. **84**

SUBWAY—(1 hr. 44 min., '85) In French, Eng. subtitles. Reviewed in this issue. R. **57**

SWEET DREAMS—(1 hr. 51 min., '85) An unusually decent biographical picture about the passionate and stormy marriage of Patsy Cline (Jessica Lange), the great country singer, and Charlie Dick (Ed Harris), a charming, charismatic, but rather loutish man whose role in life seems to have been to exhilarate and enrage his brilliant wife. Screenwriter Robert Getchell and director Karel Reisz don't seem much interested in Cline's art—her greatness is presented as a given, something achieved without much struggle. It's the nagging rhythm of the marriage that interests them—the woman's giving everything, the man's screwing up and begging forgiveness, the bouts of anger and sex, distance and closeness. It's almost too central a story, fatally lacking that degree of idiosyncrasy or wildness that would give so domestic a focus any real point. As beautifully as the two talented stars play it, the fourteenth time Charlie Dick heads for the fridge to get a bottle of beer and Patsy starts screaming at him, we begin to blank out. (Oct. 14, 1985) PG-13. **20, 36, 60, 85, 111, 207, 522, 538, 540, 613, 629, 640, 644, 701, 900, 958, 963**

TARGET—(1 hr. 57 min., '85) A young man learns, after his mother is kidnapped, that the reason for the abduction lies in his father's mysterious past. With Gene Hackman, Matt Dillon, Gayle Hunnicutt, and Josef Sommer. Screenplay by Howard Berk and Don Petersen; story by Leonard Stern. Dir. Arthur Penn. R. **23, 33, 46, 68, 106, 201, 204, 206, 214, 220, 300, 307, 315, 320, 322, 403, 405, 507, 511, 525, 538, 543, 612, 613, 625, 630, 634, 641, 701, 705, 707, 708, 710, 714, 723, 803, 809, 814, 818, 819, 900, 902, 923, 936, 956, 958**

THAT WAS THEN . . . THIS IS NOW—(1 hr. 43 min., '85) Two boys grow up together as brothers and help each other survive in a tough Minneapolis neighborhood. With Emilio Estevez, Craig Sheffer, and Kim Delaney. Screenplay by Estevez, based on the novel by S. E. Hinton. Dir. Christopher Cain. R. **25, 32, 62, 85, 201, 206, 318, 509, 523, 525, 536, 612, 615, 633, 642, 705, 714, 716, 717, 723, 760, 801, 817, 819, 911, 923, 938, 951, 963, 968**

TO LIVE AND DIE IN L.A.—(1 hr. 56 min., '85) When a federal agent is murdered after discovering a counterfeiter's print shop, his partner vows to find the killer. With William L. Petersen, Willem Dafoe, John Pankow, Debra Feuer, John Turturro, Darlanne Fluegel, and Dean Stockwell. Screenplay by William Friedkin and Gerald Petievich, based on Petievich's novel. Dir. Friedkin. R. **25, 31, 67, 85, 103, 110, 114, 201, 203, 206, 208, 214, 220, 301, 306, 308, 314, 320, 327, 404, 508, 514, 515, 517, 525, 527, 537, 541, 604, 609, 611, 612, 615, 620, 625, 630, 638, 642, 643, 700, 711, 713, 716, 717, 720, 722, 754, 755, 759, 803, 815, 818, 819, 903, 906, 917, 918, 920, 931, 952, 953, 964, 965**

TRANSYLVANIA 6-5000—(1 hr. 35 min., '85) Two tabloid reporters are sent to Transylvania to write a story for the headline "Frankenstein Lives!": a comedy. With Jeff Goldblum, Joseph Bologna, Ed Begley Jr., Carol Kane, Jeffrey Jones, and John Byner. Written and directed by Rudy DeLuca. PG. **25, 32, 67, 85, 88, 100, 106, 206, 219, 304, 308, 316, 402, 500, 508, 511, 525, 527, 531, 535, 543, 612, 620, 621, 625, 632, 646, 703, 708, 710, 714, 720, 723, 764, 802, 815, 912, 936, 939, 963, 968**

★ **28 UP**—(2 hr. 16 min., '84) A notable instance of documentary invention by Michael Apted. A group of fourteen seven-year-old English children were filmed in 1963 by a unit from Granada Television for a short entitled *7 Up*, and then filmed again in seven-year intervals for the next twenty years. The interviews are compiled in *28 Up*, and the subjects, now 28, almost all appear diminished—only one has the poetic strength he had as a child. Seeing them married and with children, one is at first relieved—they've come through—and then dismayed. Except for one saddened drifter, who is perhaps the most intelligent of the lot, they have achieved stability, but they seem tamed, defeated, beached. Only three have jobs they really care about, and the impression one gets is that England is a safer society than ours but also more constricted. The film inspires hopeless feelings of revolt. (Oct. 28, 1985) **4**

TWICE IN A LIFETIME—(1 hr. 57 min., '85) It's autumn-leaves Oscars time, but this movie doesn't really make it in the prestige sweepstakes. Gene Hackman, better than ever, is Harry, the steelworker who turns fifty and realizes that his long marriage is over. He starts an affair with a widow (Ann-Margret) he meets in a bar. His wife (Ellen Burstyn) is miserable, and the rest of his large family is upset and edgy, but without such self-renewing moves, the picture suggests, life would stop altogether. Alas, director Bud Yorkin can't escape his own longtime marriage to television. Apart from Hackman's performance, the movie is too square, straight-from-the-shoulder. Most of the characters aren't individuals but Aging Wife, Older Daughter, Younger Daughter, etc. These people, who are always either hugging each other or telling each other off, all have to "confront" something. Poor Ellen Burstyn! After Hackman leaves her, she grieves for a while and then is shown as coming out of herself when she gets her ears pierced and goes to a male strip club. In this American, problem-solving approach to drama, a devastating blow is seen as a necessary step towards regeneration. Written by Colin Welland. With Amy Madigan, Ally Sheedy, and Brian Dennehy. (Nov. 4, 1985) R. **61**

★ **WHEN FATHER WAS AWAY ON BUSINESS**—(2 hr. 24 min., '85) In Serbo-Croatian, Eng. subtitles. Marvelous. The young Yugoslav director Emir Kusturica has a talent for earthy comedy without false heartiness; for life spilling over into every corner without indiscipline; for family partings and reunions and squabbles without sentimentality; for poetry without preciousness and lyricism without sunsets. The film is set in the years 1950–52, just after Tito broke with Stalin, a horribly confusing time when too much anti-Stalinism was an indiscretion, too little a disaster. The hero, Mesha (Miki Manojlovic), a philandering minor party official, is sent to a labor camp for two years for a stray remark. As his family carries on, everything is seen through the eyes of his younger son Malik, a round-faced six-year-old who goes on epic sleepwalking jaunts and who manages to interpose himself between mother and father on the one night they spend together in bed during Mesha's punishment. The movie has a tart, rueful, full-bodied savor—European humanism without apology—and a profoundly anti-tragic quality. Winner of the Golden Palm at the 1985 Cannes Film Festival. (Oct. 21, 1985) R. **51**

A YEAR OF THE QUIET SUN—(1 hr. 46 min., '84) In Polish, Eng. subtitles. Reviewed in this issue. PG. **81**

REVIVALS

ANNIE HALL—(1 hr. 33 min., '77) Woody Allen's finest achievement, an almost perfect blending of satire and romance. This was the first movie in which Woody jettisoned his shlump character and turned loose his aggression. At the time, the effect was exhilarating. Co-starring Diane Keaton as the Wisconsin girl who comes to Manhattan. **83**

THE BAND WAGON—(1 hr. 52 min., '53) A well-dressed dummy named Cyd Charisse is the nominal heroine, but the real stars of this Technicolor backstage musical are the two most elegant men of the century, Fred Astaire and the English matinee idol Jack Buchanan. Nanette Fabray provides the pep and Oscar Levant the hypochondria. The marvelous Dietz and Schwartz score includes "Dancing in the Dark," "I Love Louisa," "That's Entertainment," and "Triplets," with Fabray, Astaire, and Buchanan in baby clothes. Dir. Vincente Minnelli. **969**

BREAKFAST AT TIFFANY'S—(1 hr. 55 min., '61) Audrey Hepburn is wonderful in this adaptation of Truman Capote's novella about a mysterious, charmed newcomer to the chic New York party scene. A slick, lively, and crazily funny film. With George Peppard and Patricia Neal. Dir. Blake Edwards. **969**

THE EARRINGS OF MADAME DE . . .—(1 hr. 42 min., '53) Max Ophuls's masterpiece, a witty, glamorous, sublimely ironic story of love and betrayal among the aristocracy. Starring the superb trio of Danielle Darrieux, Charles Boyer, and Vittorio De Sica. **8**

THE MAN WHO WOULD BE KING—(2 hr. 9 min., '75) Exhilaratingly farfetched tale out of Kipling about two British adventurers who make themselves masters of a remote Indian province. John Huston directed with his special mixture of heroic bravado and mockery. Starring Sean Connery and Michael Caine. **86**

MONKEY BUSINESS (1931)—(1 hr. 17 min.) Early, essential Marx Brothers. The Brothers, including Zeppo, are stowaways on a ship. Groucho engages in a memorable bit of banter with Thelma Todd about a closet, Harpo becomes part of a puppet show, Chico eats, and they all try to imitate Maurice Chevalier singing. S. J. Perelman had a hand in the script. Dir. Norman Z. McLeod. **83**

LE PLAISIR—(1 hr. 37 min., '54) In French, Eng. subtitles. One of Max Ophuls's greatest films, three de Maupassant stories elaborately produced, wittily dialogued, and excellently played by an all-star cast. With Jean Gabin, Gaby Morlay, Danielle Darrieux, Simone Simon, and Claude Dauphin. **8**

PLAY IT AGAIN, SAM—(1 hr. 27 min., '72) A consistently amusing Woody Allen film about his obsession with the romantic, idealistic Humphrey Bogart of *Casablanca*, who materializes periodically to spur Woody on to higher things. There is, however, something unpleasant about pint-size, frowzy Allen's refusal to have anything to do with a girl who is less than model-gorgeous. Dir. Herbert Ross. **83**

THE STORY OF ADELE H.—(1 hr. 37 min., '75) In French, Eng. subtitles. François Truffaut's classic recounting of the obsessive love of Victor Hugo's daughter Adèle for a worthless English lieutenant. Though clearly mad, Adèle is played by Isabelle Adjani in grand tragic style—she's very moving. **11**

LA STRADA—(1 hr. 55 min., '54) In Italian, Eng. subtitles. One of Fellini's early, lyrical masterpieces, before his style became overwhelmingly "Felliniesque." Anthony Quinn is the brutish circus strongman, Giulietta Masina the waif he makes part of his entourage. Strong, touching, poetic. **11**

THE WILD ONE—(1 hr. 19 min., '54) Brando becomes a myth. It is dated, sometimes ludicrous, and finally rather moralistic, but it offers the great man's definitive portrait of the disaffected fifties rebel—a biker, before bikers became commonplace. "What are you rebelling against?" a woman asks. Brando's reply: "Whaddya got?" With Lee Marvin. Dir. Laslo Benedek. **8**

WITNESS FOR THE PROSECUTION—(1 hr. 54 min., '57) Charles Laughton, Marlene Dietrich, Elsa Lanchester, and Tyrone Power, having a great time with Agatha Christie's enjoyably fraudulent courtroom melodrama. A famous double-twist ending. Written by Billy Wilder and Harry Kurnitz; dir. Wilder. **83**

THEATER LISTINGS

Many Broadway theaters will accept ticket orders on major credit cards by telephone.

● Running more than a year.
● ● Running more than two years.
IRLS Infra-Red Listening System; $2 rental fee.

HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, for Broadway and Off Broadway shows, at Times Square, Theatre Center, Broadway at 47th Street (354-5800) & Lower Manhattan Theatre Center, No. 2 World Trade Center (354-5800), & in Brooklyn at Borough Hall Park (718-625-5015).

Performance length is approximate; changes are frequent; phone theater for exact time.

BROADWAY

Previews and Openings

Wednesday, November 6

THE BOYS OF WINTER—John (*Agnes of God*) Pielmeier's play is about a company of marines sent on a secret mission in the mountains of Vietnam; directed by Herbert Ross. With Matt Dillon, Andrew McCarthy, Wesley Snipes, Ving Rhames, D. W. Moffat, Thomas Ikeda, Tony Plana, and Brian Tartantina. All seats $29.50. Previewing now prior to a 11/17 opening. **Biltmore**, 261 West 47th Street (582-5340). 1 hr. 45 min. (no intermission). All major credit cards.

THE NEWS—Jeff Conaway stars in composer-lyricist Paul Schierhorn's rock musical as the editor of a New York tabloid with sagging circulation; directed by David Rotenberg, choreographed by Wesley Feta. With Patrick Jude, Cheryl Alexander, Charles Pistone, Lisa Michaelis, Anthony Crivello. Previewing now prior to 11/7 opening. Tues.–Thurs. at 8, Wed. & Sat. at 2, $35–$37.50; Fri. & Sat. at 8, Sun. at 3, $37.50–$39.50. **Helen Hayes**, 240 W. 44th (944-9300). 2 hr. 10 min. All major credit cards.

Thursday, November 7

JUST SO—Andre de Shields stars, with Theresa Burrell, Keith Curran, and Tina Johnson, in a musical by Doug Katsaros, Mark St. Germain, and David Zippel; based on the Rudyard Kipling stories. Previews start 11/7 prior to a 11/19 opening. Preview ticket prices $10 if purchased prior to performance date. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; after opening, $20-$29.50. **Jack Lawrence Theater**, 359 West 48th Street (307-5452). 1 hr. 45 min. (307-5452). All major credit cards.

Tuesday, November 12

THE MYSTERY OF EDWIN DROOD—Betty Buckley, Cleo Laine, and George Rose star in Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel), which has the idea of letting each night's audience complete what Dickens was unable to do; directed by Wilford Leach. Featured in the cast are Patti Cohenour and Howard McGillin. Previews start 11/12 prior to a 12/2 opening. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3. All perf. exc. Wed. mat. are $35 & $45. Wed. at 2, $25 & $35. **Imperial**, 249 W. 45th (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

THE NIGHT OF THE IGUANA—Jeanne Moreau, Michael Moriarty, Eileen Brennan, and Roy Dotrice in a new production of the Tennessee Williams play; directed by Arthur Sherman; with Penelope Allen, Martin Shakar, M'el Dowd, Sam Coppola, Julian Reyes, Kevin Gray, Marita Geraghty, Brad Greenquist. Previews start 11/12 prior to 11/21 opening. Mon.-Sat. at 8, Sat. at 2, $27.50–$37.50, Wed. at 2, $22.50–$32.50. **Virginia**, 245 W. 52nd (977-9370). 2 hr. 45 min.

CLOSED

Now Playing

AS IS—William Hoffman's touching play about a gay couple's attempts to come to terms with the threat to life posed by the frightening AIDS crisis; directed by Marshall Mason. Featured in the cast are Jonathan Hadary, Jonathan Hogan, Ken Kliban, Lily Knight, Claris Erickson, and Lou Liberatore. The acting is remarkable, as are the decor, lighting, and costumes. Mon. thru Sat. at 8 p.m., $25 to $35; Wed. and Sat. at 2 p.m., $20 to $30. **Lyceum Theatre,** 149 West 45th Street (239-6200). 1 hr. 30 min. All major credit cards. **IRLS**

BIG RIVER—The Tony Awards–winning musical play, based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller, is directed by Des McAnuff. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Bob Gunton, Ron Richardson, Daniel Jenkins, and Aramis Estevez. There are enjoyable performances, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill Theatre,** 230 W. 49th St. (246-0220). 2 hr. 35 min. Credit cards.

BILOXI BLUES—Bruce Norris is now the star of Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. Featured in the cast are Randall Edwards, Mark Nelson, Penelope Ann Miller, Jim Fyfe, Mark McDermott, James Anthony Shanta, Geoffrey Sharp, and Bill Sadler. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $20–$37.50; Wed. at 2 p.m., $20–$35. **Neil Simon Theatre,** 250 West 52nd Street (757-8646). 2 hr. 40 min. All major credit cards. **IRLS**

BRIGHTON BEACH MEMOIRS—Nicholas Strouse stars as Eugene in a comedy/drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn; with Verna Bloom, Jennifer Blanc, Dick Latessa, Dorothy Holland, Wendy Gazelle, and Peter Birkenhead. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25 to $35; Wed. at 2 p.m., $22 to $32. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—Van Johnson and Walter Charles star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $37.50 to $47.50; Wed. at 2 p.m., $32.50 to $42.50; some balcony seats $10 at each performance. **Palace Theater,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical, with a cast of 23 talented American "cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats*, with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction—almost too much dazzlement. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $30–$45; Wed. at 2 p.m., $25–$40. **Winter Garden Theater,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the great 1933 classic *42nd Street*. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. The film version is coming out soon. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

DOUBLES—Keir Dullea, Cliff Gorman, Robert Reed, and Charles Repole are the new stars who are in the process of keeping the ball flying in David Wiltse's cleverly molded and orchestrated play, described as a comedy about male friendship and male "mid-life crises"; directed by Morton Da Costa. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m.; $30 to $35; Wed. at 2, $15 to $30. **Ritz Theatre,** 225 West 48th Street (582-4022). 2 hr. 10 min. All major credit cards.

42ND STREET—*Millicent Martin, Jamie Ross,* Clare Leach, and Lee Roy Reams star in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $27.50 to $45; Wed. at 2 p.m.; $20 to $35. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ● **IRLS**

THE ICEMAN COMETH—A revival of the Eugene O'Neill play; Jason Robards has the title role and is directed by Jose Quintero (as in the famous revival of 1956). Barnard Hughes co-stars as the owner of the saloon where down-and-outers hang out, and Donald Moffat plays the disillusioned anarchist. With Leonardo Cimino, Allen Swift, Caroline Aaron, Harris Laskawy, Paul Austin, James Greene, John Christopher Jones, Paul McCrane, Walter Flanagan, Bill Moor. From 11/6, Tues. & Thurs. at 7, Wed. at 2, Sun. at 3, $27.50–$40; Fri. & Sat. at 7, $32.50–$45. Phone for 11/25 thru 12/31 holiday schedules. **Lunt-Fontanne Theatre,** 205 West 46th Street (575-9200). Approx. 4 hr. 45 min. All major credit cards. **IRLS**

THE MARRIAGE OF FIGARO—Richard Nelson's translation and adaptation of Beaumarchais's comedy classic which provided the plot for Mozart's opera, directed by Andrei Serban, starring Anthony Heald, Dana Ivey, Mary Elizabeth Mastrantonio, and Christopher Reeve. Also in the cast are Caitlin Clarke, James Cahill, William Duell, Carol Teitel, Louis Zorich. Settings and costumes designed by Beni Montresor; incidental music by Richard Peaslee. Tues. thru Thurs. at 8 p.m., Wed. and Sat. at 2 p.m.; Sun. at 3 p.m., $30; Sat. at 8 p.m. $33. **Circle in the Square Theatre,** Broadway at 51st Street (239-6200). 2 hr. 45 min. All major credit cards. **IRLS**

THE ODD COUPLE—Rita Moreno plays the untidy one (thru 11/17) and Sally Struthers the meticulous one in a revision of the Neil Simon comedy about two ill-matched friends who share an apartment; directed by Gene Saks; with Mary Louise Wilson, Lewis J. Stadlen, Jenny O'Hara, Kathleen Doyle, Tony Shalhoub, and Marilyn Cooper. (Brenda Vaccaro takes over the Rita Moreno role on 11/19.) Tues. thru Sat. at 8 p.m., $27.50 to $37.50; Sat. at 2 p.m., Sun. at 3 p.m., $25 to $35; Wed. at 2 p.m.; $20 to $30. **Broadhurst Theatre,** 235 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic musical comedy satire, with sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and others; directed by Jacques Levy; choreographed by Margo Sappington. Mon. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Sun. at 3 and 7 p.m.; $30–$45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. 10 min. All major credit cards. ● ●

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—*A Cozmic Soup Opera.* Lily Tomlin in a solo theatre piece written and directed by Jane Wagner. She is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Tues. at 8 p.m., Wed. at 2 and 8 p.m., Thurs. at 8 p.m., $10 to $27.50; Fri. at 7 and 10 p.m., $17.50 to $32.50; Sat. at 2 p.m., $15 to $30; Sat. at 8 p.m., $20 to $35. **Plymouth Theatre,** 236 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

SINGIN' IN THE RAIN—Don Correia stars in an adaptation of the M-G-M film, with book by Betty Comden and Adolph Green, based on their original screenplay; music and lyrics by Nacio Herb Brown and Arthur Freed; directed and choreographed by Twyla Tharp; with Mary D'Arcy, Faye Grant, and Peter Slutsker. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $37.50–$45; Wed. at 2 p.m.; $27.50–$35. **Gershwin Theatre,** 51st Street West of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

SONG & DANCE—Bernadette Peters stars and shines as a young English girl on her own in America; music by Andrew Lloyd Webber, lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. Featured in the cast are the dancers Christopher d'Amboise, Gen Horiuchi, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35 to $45; Wed. at 2 p.m., $27.50 to $37.50. **Royale Theatre,** 242 West 45th St. (239-6200). 2 hr. 30 min. **IRLS**

TANGO ARGENTINO—Conceived and directed by Claudio Segovia and Hector Orezzoli, with sexy and provocative choreography by Juan Carlos Copes, a dance musical featuring thirty of Argentina's most renowned dancers, singers, and musicians. It was lauded by critics, cheered by audiences, had a sold-out week at City Center, all of which practically guaranteed this Broadway presentation. Tues. thru Thurs. at 8 p.m., $27.50–$37.50; Sun. at 3 and 7:30 p.m., $27.50–$37.50; Fri. and Sat. at 8 p.m., $30–$40; Sat. at 2 p.m., $25–$35. **Mark Hellinger Theatre,** 247 West 51st Street (757-7064). 1 hr. 30 min. All major credit cards.

OFF BROADWAY

ALICE AND FRED—Dan Ellentuck's play about a tomboy and her close childhood friendship with a beautiful girl. As they mature, the tomboy's attachment to the girl intensifies while the latter seeks the companionship of the opposite sex; directed by Gloria Muzio. Tues. thru Sat. at 8 p.m., Sat. and Sun. at 2 p.m.; $20 to $22.50. **Cherry Lane Theatre,** 38 Commerce Street (989-2020).

AUNT DAN AND LEMON—Wallace Shawn's play examines the relationship between a charismatic woman and a sickly child; directed by Max Stafford-Clark, and starring Linda Hunt and Kathryn Pogson; in a Royal Court Theatre production. Featured in the cast are Linda Bassett, Wallace Shawn, Mario Arrambide, Lynsey Baxter, Larry Pine. Tues.–Sat. at 8 p.m., Sat. & Sun. at 3 p.m.; $20 to $25; thru 12/8. **Public/Martinson Hall,** 425 Lafayette Street (598-7150). **IRLS**

BROOME STREET, AMERICA—The Yiddish-language premiere of Sylvia Regan's saga, with music, of a Jewish immigrant family on the lower East Side during the first two decades of the century; adapted and translated by Miriam Kressyn. Featured in the cast are Jack Rechtzeit, Zypora Spaisman, Raquel Yossiffon, Betty Silberman, Miriam Gordon, and Menachem Bazian; directed by Roger Sullivan. Sat. at 8:30 p.m., Sun. at 2 and 5:30 p.m.; $10 to $14; thru April 1986. **Folksbiene Playhouse,** 123 East 55th Street (755-2231).

CRIME AND PUNISHMENT—Dostoevsky's story in a new adaptation by L. A. Sheldon, in three acts and nineteen scenes performed by sixteen writers in 29 roles. Shan Sullivan plays Raskolnikov and Caroline Arnold is Sonia; directed by Maria Mazer and John Van Ness Philip. Mon. thru Sat. at 8 p.m., Wed. and Sun. at 2 p.m. $18.50–$23.50. **Harold Clurman Theater,** 412 West 42nd Street (594-2370).

CURSE OF THE STARVING CLASS—Margo Martindale and Eddie Jones star in Sam Shepard's play about the dissolution of an American family; directed by Robin Lynn Smith. Featured in the cast are Bradley Whitford, Karen Tull, James Gleason, Dan Patrick Brady, Stephen Bradbury, and Jude Ciccolella. Tues. thru Sat. at 8 p.m., Sat. at 2:30 p.m., Sun at 3 and 7:30 p.m.; $22 to $26. **The 890 Theater,** Broadway at 19th Street (533-8834).

DAMES AT SEA—Revival of the 1968 hit that spoofed the early '30s Hollywood musicals, starting with a sweet kid from middle America who takes a bus to Broadway with a heart full of hopes; music by Jim Wise, book and lyrics by George Haimsohn and Robin Miller; directed and choreographed by Neal Kenyon. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $20 to $30. **Lamb's Theatre,** 130 West 44th Street (997-1780).

THE FANTASTICKS—A musical fable in its 26th year which has spawned in its time plenty of talent for off and on Broadway. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $20–$24. **Sullivan St. Theater,** 181 Sullivan Street (674-3838). ● ●

THE FOREIGNER—Jack Gilpin has the title role in Larry Shue's comedy about a shy Englishman who pretends not to understand English in order to preserve his privacy; directed by Jerry Zaks. Featured in the cast are Kathleen Claypool, Ian Stuart, Alan Brooks, Christopher Curry, Breon Gorman, and Kevin Geer. Tues. thru Fri. at 8 p.m., Sun. at 3 and 7 p.m., Sat. at 7 and 10 p.m.; $21 thru $24.50. **Astor Place Theatre,** 434 Lafayette Street (254-4370).●

THE GOLDEN LAND—Musical by Zalmen Mlotek and Moishe Rosenfeld, directed by Jacques Levy and choreographed by Donald Saddler, is a selection of over 40 songs and scenes of the Jewish immigrant experience beginning at Ellis Island. Previewing now and opening officially 11/11. Tues. thru Sat. at 8, Sun. at 1 and 5, Wed. at 2:30 p.m.; $25–$29.50. **Second Avenue Theatre,** 12th Street and Second Ave. (674-1460).

HAMELIN—*A Musical Tale From Rats to Riches.* The rock musical comedy by Richard Jarboe, Harvey Shield, and Matthew Wells, is a fractured fable of a modern-day piper who takes a trip back into time; directed by Ron Nash. Featured in the cast are Erica Paulson, Scott Fless, Jodi Mitchel, Patrick Hamilton, Liz Larsen, Wayne Hoffman, Andrew Kraus, and Steven Jacob. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $24. **Circle in the Square Downtown,**159 Bleecker Street (254-6330).

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $26.50 to $30; thru 11/10 (then this highly successful show moves to Broadway and gives its first performance at the Booth Theatre, 222 West 45th Street, 239-6200, on 11/19). **American Place Theater,** 111 West 46th Street (869-4731).

THE IMPORTANCE OF BEING EARNEST—Dina Merrill stars in a revival of the 1895 Oscar Wilde comedy; directed by Philip Campanella. Featured in the cast are A. D. Coner, William Denis, Carmella Ross, Robert North, Cherry Jones, Samuel Maupin, Anthony Fusco, and Cynthia Dozier. Tues. thru Sat. at 8 p.m. Wed. and Sat. at 2:30 p.m. and Sun. at 3 p.m.; $20 thru $27.50; from 11/7. **Samuel Beckett Theatre,** 410 West 42nd Street (594-2826).

JOININ'—Gerard Brown's comedy/drama, set in a black college fraternity house, centers on a tight-knit group of Omega frat brothers; directed by Andre Robinson, Jr. Featured in the cast: Mark Vaughn, Jerome Preston Bates, John Canada Terrell, Carla Brothers, Timothy Simonson, Gregory Holtz, Sr., Eric Payne, Jaime Perry, Eriq LaSalle. Tues.–Sun. at 8, Sat. & Sun. at 3; $20 and $25; from 11/5. **Public/LuEsther Hall,** 425 Lafayette Street (598-7150).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this funny play, now in its fourth year, is set in a Skid Row flower shop run by a botanical genius with a flair for experimentation; music by Alan Menken, book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, vocally by Ron Taylor; others in the cast: Annie Golden, Andrew Newman, Fyvush Finkel, Suzanne Douglas, Louise Robinson. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5, $27.50–$35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

MAMMA I WANT TO SING—Desiree Coleman and Doris Troy in a gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer. Wed. & Thurs. at 8 p.m. (all seats for these perfs. $10); Fri. at 8, Sat. at 11 a.m., 2, 5 and 8 p.m.; Sun. at 2 and 5 p.m.; $20 to $25. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804). ● ●

A MAP OF THE WORLD—The N.Y. Shakespeare Festival's latest drama, written and directed by David Hare, tells of conflicts occurring during a UNESCO conference on poverty in 1976 Bombay. Here's a genuinely arresting play of ideas and social awareness, with amusing observations on any number of subjects. It entertains almost as much as it instructs. Elizabeth McGovern, Zeljko Ivanek, Roshan Seth, Alfre Woodard star with a cast of 28. Tues.–Sun. at 8, Sat.& Sun. at 3; $20 and $25; thru 11/17. **Public Theatre,** 425 Lafayette Street (598-7150). **IRLS**

A MATCH MADE IN HEAVEN—Monica Tesler, Leon Liebgold, and David Montefiore star in a Yiddish musical comedy of errors in a turn-of-the-century Jewish shtetl; English subtitles; directed by Yankele Alperin (who also performs). Book and music by Jack Rechtzeit. There's a dancing and singing ensemble and a Klezmer orchestra. Wed. at 2 & 8, Sat. at 8:30, Sun. at 2 & 5:30; Thurs. at 2 p.m.; $12.50–$22.50; thru 12/19. **Town Hall,** 123 W. 43rd St. (921-9442).

MAYOR—Lenny Wolpe has the title role in a musical based on the book by Mayor Edward I. Koch, with music and lyrics by Charles Strouse, book by Warren Leight; directed by Jeffrey Moss. Featured in the cast are Douglas Bernstein, Kathryn McAteer, Marion Caffey, Ilene Kristen, Keith Curran, Ken Jennings, and Nancy Giles. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $25 to $30. **Latin Quarter,** 200 West 48th Street (586-3905).

THE NORMAL HEART—Larry Kramer's timely play spans the period from 1981–84 during which years the incidence of AIDS in this country had escalated to epidemic proportions; directed by Michael Lindsay-Hogg. Featured in the cast are Stephen Rowe, Donald Berman, Richard Zimon, Tom Mardirosian, with Philip Richard Allen. Tues. thru Sun. at 8 p.m., Sat. and Sun at 3 p.m.; $20 and $25. **Public/Anspacher Theater,** 425 Lafayette St. (598-7150). **IRLS**

NOT ABOUT HEROES—Edward Herrmann and Dylan Baker costar in Stephen MacDonald's drama about the passionate friendship of two British poets, Siegfried Sassoon and Wilfred Owen in World War I; directed by Dianne Wiest. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $21 to $25. **Lucille Lortel,** 121 Christopher St. (924-8782).

NUNSENSE—Musical revolving around five nuns from a leper colony, now in Hoboken, who are attempting to raise money to bury several of the sisters poisoned unknowingly by their cook; directed and written by Dan Goggin. Tues. thru Sat. at 8 p.m., Sun. at 3 and 7 p.m.; $15; thru 11/10. Call theatre for details. **Baldwin Theater,** 160 West 74th Street (799-8190).

ORPHANS—Lyle Kessler's story of two brothers and the stranger who enters their home and subtly takes over their lives; inventively and energetically directed by Gary Sinise. Featured in the cast are Kevin Anderson, Terry Kinney, John Mahoney; and there is no better ensemble acting anywhere. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20–$24. **Westside Arts,** 407 West 43rd Street (541-8394).

PENN & TELLER—This pair of talented stand-up artists in an uproarious carnival-sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Tues. thru Fri. at 8 p.m., Wed. at 2 p.m., Sun. at 3 & 7; $20 and $24 (no show 11/9). **Westside Arts Theater,** 407 West 43rd Street (541-8394).

SEASCAPE WITH SHARKS AND DANCER—Susan Greenhill and Adrian Sparks star in Don Nigro's comedy, set in the Maine seaside cabin of a reclusive novelist who has just fished a young woman out of the drink. Wed. thru Fri. at 8 p.m., Sat. at 3 and 8 p.m., Sun. at 3 p.m.; $13 to $15; thru 11/10. **Hudson Guild Theatre,** 441 West 26th Street (760-9810).

TATTERDEMALION—Jack Sevier stars in a musical with book, music and lyrics by Judd Woldin, directed by Eric Krebs. It's based on Israel Zangwill's novella , set in 1790 London, and is about *schnorring,* the art of getting something for nothing. Tues. thru Sat. at 8 p.m., Wed. & Sat. at at 2 p.m., Sun. at 3 p.m.; $22.50 to $30. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321).

VAMPIRE LESBIANS OF SODOM—Charles Busch's play, with *Sleeping Beauty or Coma;* directed by Kenneth Elliott. Featured in the cast are the author, the director, Tom Aulino, Theresa Marlowe, Robert Carey, Arnie Kolodner, Meghan Robinson. Tues.–Thurs. at 8, Fri. & Sat. at 8, Sun. at 3 & 7; $17.50–$20. **Provincetown Theatre,** 133 Macdougal St. (477-5048).

THE WALTZ OF THE TOREADORS—Tammy Grimes, Lee Richardson, Alvin Epstein, and Carole Shelley in a revival of Jean Anouilh's immensely wise and sophisti-

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*Offer expires Nov. 30th

cated play, directed by Richard Ramos. It concerns the efforts of a retired general to maintain his reputation as a dashing lover and soldier. Tues.–Sat. at 8, Wed., Sat., & Sun. at 2; $18–$27; thru 11/10. **Roundabout Theatre,** 100 East 17th Street (420-1883).

WHAT'S A NICE COUNTRY LIKE YOU . . . DOING IN A STATE LIKE THIS?—Topical musical revue, by Ira Gasman and Cary Hoffman, directed by Suzanne Hoffman, that spoofs the politics and social concerns of America today. Featured in the cast are Missy Baldino, Patty Granau, Rob Resnick, Steve Mulch, and Hugh Panaro. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $15 and $17.50. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

THE WINTER'S TALE—Shakespeare's rarely performed play, one of his last works, deals with romance, jealousy, banishment, and reconciliation; directed by Andy Wolk. 11/5, 6, 7, 8, and 9 at 8 p.m., 11/10 at 3 p.m.; $9. Cast includes Brian Smiar, Hewitt Brooks, Melody Combs, Bill Schoppert, Bradley Kane, and Ellen Parker. **Symphony Space Theatre**, Broadway and West 95th Street (864-5400).

YOURS, ANNE—The diary of Anne Frank, set to music by Michael Cohen, with libretto by Enid Futterman; directed by Arthur Masella. Trini Alvarado stars with Ann Talman, Dana Zeller Alexis, David Cady, Betty Aberlin, Merwin Goldsmith, and Hal Robinson. Tues. thru Sat. at 8 p.m., Wed. at 2:30 p.m., Sat. & Sun. at 3 p.m.; $35. **Playhouse 91,** 316 E. 91st (831-2000).

THEATER COMPANIES

AMERICAN JEWISH THEATRE—*Greenfields*, Peretz Hirshbein's 1923 pastoral romance of Jews in the farms and the fields, translated by Joseph Landis, and directed by Stanley Brechner. Featured in the cast are Barbara Siege, Michael Cerveris, Norman Golden, Rebecca Ellens, Robin Morse, Matt de Ganon. Tues.–Thurs. & Sat. at 8, Sun. at 2 & 7; $18.50; thru 11/24. **92nd Street Y,** Lexington at 92nd (831-8603).

AMERICAN SHAKESPEARE REPERTORY—In rolling repertory thru 11/24 (phone for dates of individual plays): Shakespeare's *Macbeth* and *Julius Caesar;* Gogol's *The Inspector;* Sophocles' *Antigone;* Christopher Marlowe's *Dido, Queen of Carthage;* Ben Jonson's *The Alchemist.* Thurs. at 8, Sun. at 3, $8; Fri. and Sat. at 8 p.m.; $10. **Theatre 22,** 54 W. 22nd St. (279-9321).

BILLIE HOLIDAY THEATRE—John Redwood's *Mark VIII:xxxvi*, with an interracial cast, involves a premeditated racist act and a six-year secret which wrecks havoc on reputations; directed by Lillie Redwood. Thurs. thru Sat. at 8 p.m., Sat. at 3 p.m., Sun. at 4 p.m. $6 to $10; thru 12/22. **Billie Holiday Theatre,** 1368 Fulton Street, Brooklyn (718-636-0918).

CHICAGO CITY LIMITS—*Choice Cuts,* favorites from the past and some new topics, plus audience participation. Wed. & Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $10–$12.50. **Theater,** 351 E. 74th Street (772-8707).

CIRCLE REPERTORY THEATRE—Lanford Wilson's *Talley & Son,* last of the *Talley Trilogy,* recounts events in the household on 7/4, the same night as the events of *Talley's Folly* are happening; directed by Marshall Mason. With Farley Granger, Joyce Reehling Christopher, Julie Bargeron. Tues.–Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7:30; $22.50–$25; thru 11/24. Rotates with Paul Osborn's *Tomorrow's Monday,* about a man returning to his family in the Midwest, bringing along his sophisticated New York wife; directed by Kent Paul; thru 11/24. Phone for schedule. **Circle Repertory Theatre**, 99 Seventh Avenue South (924-7100).

CITY STAGE COMPANY—Henrik Ibsen's *Brand* opens the new season. It's about an uncompromising pastor, played by Robert Stattel, with Erika Peterson in the role of his wife. Tues. thru Sat. at 8 p.m., Sun. at 3 and 7 p.m.; $18. **CSC Repertory Theatre**, 136 East 13th Street (677-4210).

DOUBLE IMAGE REPERTORY—John Patrick Shanley's *Savage in Limbo,* directed by Mark Linn-Baker, is set in a Bronx bar on a hot night with a young girl looking for action. George F. Walker's *Filthy Rich,* directed by Max D. Mayer, is a gangster/gun moll/private eye opus. In repertory Tues. thru Sat. at 8 p.m., Sat. & Sun at 3 p.m.; $12; thru 11/24. Phone for details. **Double Image Theatre,** 304 West 47th Street (247-5361).

ECCENTRIC CIRCLES THEATRE—Judy Montague's *Dance of the Mayfly* tells of a young man, abandoned at four months of age by his mother, who returns to the town of his birth; directed by Paula Kay Pierce. Featured in the cast are Michael Kuhn and Rosemary Hopkins, with Doug Barron, Hal Blankenship, Kathi Gati, and Marie O'Donnell. Sun. thru Wed. at 7:30 p.m.; $8; thru 11/13. **18th Street Playhouse**, 145 West 18th Street (564-3798).

EQUITY LIBRARY THEATRE—A revival of *She Loves Me,* with book by Joe Masteroff, music by Jerry Bock, lyrics by Sheldon Harnick. Tues. thru Sun. at 8 p.m. Sat. and Sun. at 2:30 p.m.; thru 11/24. **Equity Library Theater**, 310 Riverside Drive (663-2028).

FIRST AMENDMENT—Audience-suggestion improvisations and revues. Fri. and Sat. at 8:30 and 10:30 p.m.; $10. **First Amendment,** 2 Bond St. (473-1472).

FOURTH WALL—*From Left Field*, a political musical comedy, written and directed by Joan Harvey, with music by John Amato. Fri. at 7:30, Sat. at 8. **Fourth Wall Theatre,** 79 East 4th Street (254-5060).

IRONDALE ENSEMBLE PROJECT—Alfred Jarry's *Ubu,* revived in a new translation, and directed by Jim Niesen and Annie-B Parson. Wed. and Thurs. at 8 p.m. Sun. at 3 p.m.; $8 and $10; thru 11/24. **The Secret Theater Studio,** 43 West 13th Street (666-7856).

JEAN COCTEAU REPERTORY—Craig Smith has the title role in Edvard Radzinsky's *Lunin: Theatre of Death,* translated by Alma Law, directed by Eve Adamson. It's about man's quest to conquer isolation when in political prison. With Harris Berlinsky, Elise Stone, Craig Cook, Michael Stay, John Schmerling, and Coral Potter. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $12; thru 11/7. Luigi Pirandello's *Six Characters in Search of an Author* tells of a classic conflict between illusion and reality. Thurs.–Sat. at 8, Sun. at 3; $12; thru 11/22. **Bowerie Lane**, 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—*The Special,* with music by Galt MacDermot; book and lyrics are by Mike Gutwillig. Story deals with two French-Canadian families, a love affair, and a political crisis; directed by Ran Avni. Tues., Wed., and Thurs. at 8 p.m., Sat. at 8:30 p.m., Sun. at 2 and 7 p.m.; $14 weeknights; $17 weekends. **Jewish Repertory Theatre**, 344 East 14th Street (279-4200).

LA MAMA, E.T.C.—The UBU Repertory Theater production in English of *Nowhere*, by Reine Barteve, deals with exile and the desire to overcome a haunting past; directed by Francoise Kourilsky, with music created by Genji Ito. Yoland Bavan and Nicholas Kepros costar. Wed. thru Sun. at 9 p.m. $8; thru 11/10. Also Paul Foster's comedy gaslight murder mystery *The Dark and Mr. Stone,* starring Kevin O'Connor; directed by Sylvain Lhermitte; Wed. thru Sun. at 7:30 p.m.; $8. **Theater,** 74A East Fourth Street (475-7710).

MANHATTAN PUNCH LINE—Gil Schwartz's *Love As We Know It* is a look at sex and love in the big city; directed by Josh Mostel. Featured in the cast are John McGinley, Polly Draper, Karen Ludwig, Michael Countryman, and Marek Johnson. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m. $8; thru 11/23. **INTAR Theatre,** 420 West 42nd Street (279-4200).

MANHATTAN THEATRE CLUB—Nancy Marchand and Frances Sternhagen star in Paul Osborn's *Oliver, Oliver,* story of a man with more style than money who is determined to find his mother a wealthy husband; directed by Vivian Matalon. Tues. thru Sat. at 8 p.m., Sun. at 2:30 p.m.; $21 to $26; thru 12/1. **City Center Space,** 131 West 55th Street (246-5590).

MERIDIAN GAY THEATRE—Eric Gutierres and Steve Satta star in a revival of Sidney Morris's *If This Isn't Love!,* which tells of a pair who become and remain lovers for over twenty years, with scenes taking place during each decade of their relationship; directed by the author. Fri. and Sun. at 8 p.m., Sat. at 7 and 10 p.m.; $10. **Shandol,** 137 West 22nd Street (279-4200).

MIRROR REPERTORY COMPANY—Geraldine Page, F. Murray Abraham, Carrie Nye, Madeleine Sherwood, and Jane White in a reevival of Jean Giraudoux's *The Madwoman of Chaillot;* directed by Stephen Porter. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Wed. at 2 p.m., Sat. at 5 p.m., Sun. at 3 p.m. $22–$25. **Saint Peter's Church,** 619 Lexington Avenue (223-6440).

NEGRO ENSEMBLE COMPANY—Samm-Art Williams's *Eyes of the American* opens the company's 19th season. Directed by Walter Dallas, play deals with politics, corruption, and deceit on a Caribbean island. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8:30 p.m., Sun. at 2:30 and 7 p.m.; $15 to $20. **Theatre Four,** 424 West 55th Street (246-8545).

PLAYWRIGHTS HORIZONS—*Anteroom,* by Harry Kondoleon, refers to a small room between the kitchen and dining room of a large Southampton "cottage" and reveals manipulation on various social levels; directed by Garland Wright. With Elizabeth Wilson, Susan Cash, Albert Macklin, Crystal Field, Mitchell Lichtenstein, Colin Fox, Janet Hubert. From 11/8. Call theatre for schedules. **Mainstage**, 416 W. 42nd St. (564-1235).

PRESENT COMPANY—Revival of S. J. Perelman's comedy, *The Beauty Part,* directed by Philip Jostrum, is a trip through the late '50s from Park Avenue and Greenwich Village to tinseltown. Thurs. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $8; thru 11/24. **Sargent Theatre**, 314 West 54th Street (279-4200).

REPERTORIO ESPANOL—*Luisa Fernanda: A 20th-Century Spanish Zarzuela; Puerto Rico: Encanto y Cancion,* a homage to the best, most popular 19th and 20th century composers; *Cafe con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family in New York; thru November and December. $10 for plays and $15 for musicals. Spanish language throughout. Call theater for details. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—Charles Ludlam's *The Mystery of Irma Vep,* a penny-dreadful starring Charles Ludlam and Everett Quinton; Fri. thru Sun. at 8 p.m. Also, Charles Ludlam's play *Salammbo (An Erotic Tragedy),* freely adapted from the Gustave Flaubert novel and starring Charles Ludlam in the title role; Tues. thru Thurs. at 8 p.m. $20. **Theatre,** One Sheridan Square (691-2271).

ROYAL COURT REPERTORY—Charles Dumas's *I'll Huff and I'll Puff,* directed by Meleesa Wyatt; Mon. thru Wed. at 8 p.m.; $8. Vernon Morris's *Dracula Lord of Evil,* directed by Phyllis Craig. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8. **Royal Court Theatre,** 301 West 55th Street (997-9582).

YORK THEATRE COMPANY—Revival of *On the Twentieth Century,* by Betty Comden, Adolph Green, and Cy Coleman, a musical comedy which takes place on a train from Chicago to New York; directed by Dennis Rosa. Fri. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $8; thru 11/17. **York,** 2 E. 90th St. (534-5366).

WESTSIDE REPERTORY—Georges Feydeau's *Baby, Take Your Medicine;* directed by Andres Castro. Fri. thru Sun. at 8 p.m., Sun. at 3 p.m.; $7; thru 1/5/86. **West Side Rep,** 252 West 81st Street (666-3521).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AMERICAN GOTHICS—Four short plays by Don Kvares about everyday people in bizarre situations: *A Piece of the Fog,* with L. R. Hults, Christopher Jennings, Marta Lewin; *Modern Statuary,* with Patty Gliniewiz, Al Sperduto, Billy Morrissette; *Filling the Hole,* with Mimi Sherwin, Leah Solo, Jay Reed; and *Strangulation,* with Carol Billings, Mick Muldoon, Marta Rose; all directed by Mark McKenna. Thurs. thru Sun. at 8 p.m.; $6; thru 11/10. **Beckmann Theatre,** 314 West 54th Street (568-9568).

BECOMING STRANGERS—George Freek's comedy of menace wherein a young city couple seek to escape the pressures of New York but find life in the quiet hills macabre; directed by Karen Gnat. Mon., Wed., Fri., Sat. at 7 p.m. Tues. and Thurs. at 9:30 p.m. $8; thru 11/16. **13th Street Theatre,** 50 West 13th Street (675-6677).

BINGO—Ossie Davis (who is the director) and Hy Gilbert have co-authored a play based on William Brashler's novel about an underdog team in the Negro Baseball League of the late twenties; score by George Fischoff and Gilbert; choreography by Henry LeTang. Thurs. thru Sat. at 7:30 p.m., Sun. at 3 p.m.; $8; thru 11/17. **Amas Repertory Theatre,** 1 East 104th Street, 3rd floor (369-8000).

BITING THE APPLE, PART II—A play, by Tony McGrath and Stanley Seidman, about a milk-toast social worker who wishes for super powers and gets them. Thurs. & Fri. at 8 & 10, Sun. at 2; $10; thru 11/17. **Off Center Theatre,** 436 W. 18th (929-8299).

CANDIDA—The Thomas Davis Irish Players present George Bernard Shaw's 1898 romantic comedy; directed by Bonnie-Ann Black. 11/6-10, 13-17, 20-24. Evenings at 8 p.m. Sundays at 3 p.m. $8 to $10. Vortex Theatre, 164 Eleventh Avenue (204-1151).

DOUBLE BILL—Douglas Mendini's *Timmy Kills Lassie on Christmas Day,* and Fred Fondren's *Wimwobble,* both directed by Fondren. Thurs.-Sat. at 8; $5; thru 11/16. **Prometheus,** 239 East 5th Street (477-8689).

DROP DEAD—Theatrical satire by Billy Van Zandt (who also directs) and Jane Milmore. Wed. thru Sat. at 8 p.m., Sun at 3 p.m. $10; 11/6 thru 24. **No Smoking Playhouse,** 354 West 45th Street (279-4200).

FREDERICK TWO—John Chodes's play dealing with the power struggles between Frederick II (1194-1250) and four popes, three wives, his son, and friends; directed by John Margulis. Sat. thru Fri at 8 p.m.; $6; thru 11/17. **Westbeth,** 151 Bank Street (677-4917).

GOBLIN MARKET—Terri Klausner and Ann Morrison star in a musical by Polly Penn and Peggy Harmon, based on the 19th-century poem by Christina Rossetti; directed by Andre Ernotte. Wed. thru Sat. at 8, Sun. at 3 p.m.; $8; thru 11/17. **Vineyard Theatre,** 309 East 26th Street (683-0696).

GODSPELL—Revival of the John-Michael Tebelak/Stephen Schwartz musical; directed by James R. Shaffer; with David Morgan playing Jesus. 11/8-10 at 8 p.m. Mats. 11/10 at 2:30. **The Ark Theatre,** 277 Park Avenue South (475-1216).

THE GREEN BAY TREE—A revival of Mordaunt Shairp's 1933 black comedy about a youth man who falls in love with a lady veterinarian; directed by Neal Weaver. Wed. thru Sat. at 8 p.m. Sun. at 3 p.m.; $8; thru 11/17. **Alvina Krause Theater,** 4th floor, 306 West 38th Street (564-3292).

HAGAR—Malka Percal's play based on a scandal wherein a magnate was sued by his mistress, both now deceased; directed by Suzanne Plave, with thirteen actors and live music. Thurs.-Sat. at 8; 11/7-9; $6. **Just Above Midtown,** 503 Broadway (665-0384).

I, WALT WHITMAN—One-man show starring Daniel Barshay as the Good Gray Poet. Thurs. thru Sun. at 8 p.m.; $4; 11/7 thru 24. **Theater for the New City,** 162 Second Avenue (254-1109).

MACBETT—Eugene Ionsco's dark parody of the Shakespeare tragedy; directed by David McNitt; with a cast of thirteen. Thurs. thru Sat. at 8 p.m.; Sat. and Sun. at 3 p.m.; thru 11/10; $8. **All Souls Players,** 1157 Lexington Avenue (535-3356).

ON THE BRINK—Musical by Adam Belanoff, Steven Gee, Noel Katz, and Michael Panes, about the experiences of a few of New York's aspiring young non-professionals. 11/9, 10 & 16 at 8; 11/8 & 15 at 7:30. **Gene Frankel Theatre,** 36 West 62nd Street (289-7460).

THE MISANTHROPE—Moliere's 1665 comedy about society's misuse of love and power, updated and set in the Upper East Side in 1985; directed by Jonathan Rosenberg. 11/6-9, 13-16 at 7:30; $6. **Our Studios,** 147 W. 24th St. (475-4483).

AN OUNCE OF PREVENTION—Charles Keating, Tonya Pinkins, and Cindy Adkins in Hal Corley's comedy about four women in a rape prevention adult education class conducted by an aggressive male teacher; directed by Susann Brinkley. Thurs. thru Sat. and Mon. at 8; 11/7 thru 30th; $8. **Hartley House Theater,** 413 West 46th Street (289-2168).

PAJAMA GAME—A revival of the musical comedy by Richard Adler, Jerry Ross, George Abbott, Richard Bissell; directed by Rosemary Connolly. Fri, 11/8 & 15, Thurs., 11/14 at 8, Sat. 11/9 & 16 at 2 & 8, Sun. 11/10 at 7; $6. **MAP,** 921 Madison (855-6680).

ROCKBOUND—Sci-fi rock musical by C. J. Critt and Roberta Baum. A computer wiz is catapulted into a future where everyone lives underground; directed by Dennis Deal. Wed.-Fri. at 8, Sat. at 7 & 10; $6. **South Street Theatre,** 424 West 42nd Street (279-4200).

SHORT STACK—An evening of short plays with an ensemble cast: David Mamet's *All Men Are Whores;* Jean-Claude van Itallie's *Almost Like Being;* David Greenspan's *Pieces in the Dark;* Brian Conley's *Origin of a Universe;* and Fernando Arrabal's *Orison.* Wed. thru Sun. at 8 p.m.; $6; 11/6 thru 17. **Newfoundland Theatre,** 6 West 8th Street (718/596-7726).

THE SUICIDE—A play by Soviet writer Nikolai Erdman about the frustrations of people trying to make a living in the twentieth century; directed by Steven Hart; presented by NYU's Washington Square Players. 11/7 to 9 at 8 p.m.; $6. **University Theatre,** 35 West Fourth Street (598-3067).

TULIPA—M. Reguera Saumell's Cuban comedy about a traveling circus and an ecdysiast struggling for dignity and respect; directed by Victor Acosta; with Graciela Mas, Marielva Sieg, Marcella White, Carlos Rodriguez, Tano and Silvano Rey; in Spanish. Fri. and Sat. at 8 p.m., Sun. at 6 p.m.; $8; thru 11/10. **Latin American Theatre,** 175 E. 104th Street (246-7478).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6 p.m., Mon., Wed., and Fri.; 10:30-4:30, Tues. & Thurs. *New York* Magazine will be happy to advise you.

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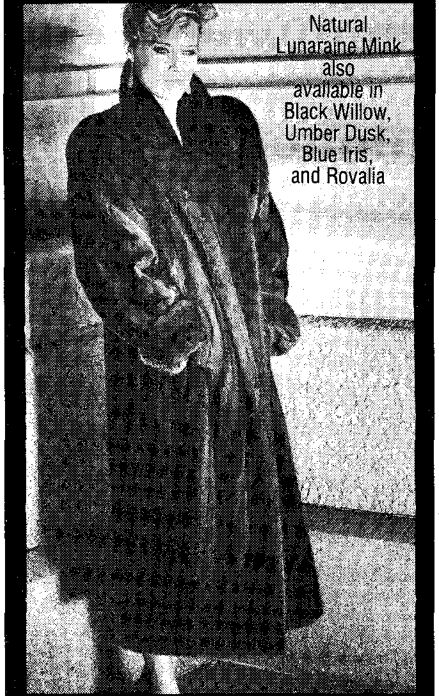

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ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

JOHN WHITE ALEXANDER—Figure paintings from the mid to late 1890s, thru 12/14. Graham, 1014 Madison (535-5767).

CHRISTOPHER CAIRNS—Figurative bronze sculptures influenced by medieval, Greco-Roman and Indian sculpture, thru 11/16. Cecil, 16 E. 72nd (517-3605); also at the New York Studio School, 8 W. 8th (673-6466), thru 11/15.

WILLEM DE KOONING—Twenty recent large-scale oil paintings, thru 11/16. Xavier Fourcade, 36 E. 75th (535-3980).

RICHARD DIEBENKORN—Recent paintings and works on paper, thru 12/5. Knoedler, 19 E. 70th (794-0550).

RICHARD ERDMAN—Bronze and marble sculptures from the past two years, thru 11/27. Weintraub, 992 Madison (879-1195).

LYONEL FEININGER—Forty-nine oil paintings recovered from East Germany, thru 11/20. Acquavella, 18 E. 79th (734-6300).

MICHAEL GOLDBERG—Monochromatic abstract paintings from 1960 to 1962, 11/6-30. Vanderwoude Tananbaum Gallery, 24 E. 81st (879-8200).

STAN GREGORY—Paintings and works on paper with geometric compositions, thru 11/30. Ericson, 23 E. 74th (737-6155).

ASGER JORN—Expressionistic paintings by this Danish artist, once a member of Cobra, thru 11/16. Lefebre, 47 E. 77th (744-3384).

JULIO LARRAZ—Paintings, thru 12/7. Haime, 1000 Madison (772-7760).

ALBERTO MAGNELLI—Paintings by an Italian Abstractionist, from 1913 to 1968, thru 12/14. Hutton, 33 E. 74th (249-9700).

DIEGO MATTHAI/ARTIS LANE—Stainless steel sculptures/Figurative bronze sculptures. Thru 11/19. Foxworth, 33 E. 65th (772-3460).

JOHN MOORE—Recent paintings of urban and rural scenes, thru 11/27. Hirschl & Adler Modern, 851 Madison (744-6700).

ROBERT NATKIN—New paintings and wall reliefs from his "Hitchcock Series," thru 11/16. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

PETER PETTUS—Large-scale abstract paintings, with complex layering of color, thru 11/30. Perlow, 980 Madison (734-7795).

KENNETH PRICE—Recent ceramic sculpture, thru 11/23. Willard, 29 E. 72nd (744-2925).

EMILIO SANCHEZ—Recent paintings and watercolors of the New York skyline, thru 11/23. ACA, 21 E. 67th (628-2440).

JOHN STOCKDALE/PAUL HUNTER—Large textured white oil paintings, some of them diptychs/Wooden boxes that contain miniature environments peopled with furniture, figures, and trees. Thru 11/30. Urdang, 23 E. 74th (288-7004).

RICHARD TEXIER—Paintings that resemble charts, with imagery that alludes to lunar cycles, astronomical data and constellation maps, thru 11/30. Kouros, 831 Madison (879-5454).

HENRI DE TOULOUSE-LAUTREC—Drawings and watercolors that have never been shown to the public, from the private collection of the artist's family, thru 12/5. French Embassy, 972 Fifth Ave. (570-4400).

NADA VITOROVIC—Expressionistic paintings by a Yugoslavian artist, thru 11/30. Silberberg, 16 E. 79th (861-6192).

TOM WESSELMANN—Small scale paintings and collage from the '60s, thru 12/7. Hoffeld, 1020 Madison (734-5505).

TROELS WOERSEL—Paintings, drawings, and prints, from 1979 to 1985, thru 11/30. Kren, 22 E. 65th (861-9933).

BORIS ZABOROV—Portraits, on canvas and paper, based on old sepia photographs, thru 11/16. Bernard, 33 E. 74th (988-2050).

57th Street Area

SIAH ARMAJANI—Sculptures that are abstract interpretations of architectural forms, in a series entitled, "Dictionary for Building IV," thru 11/30. Protetch, 37 W. 57th (838-2340).

ROBERT BARNES—Paintings with literary, historic, and fantastic themes, ranging from the English poets to the South China Sea, thru 11/16. Frumkin, 50 W. 57th (757-6655).

WILL BARNET—Color lithographs, woodcuts, and etchings from this artist's abstract period, 1950-1964, thru 11/30. Cole, 101 W. 57th (333-7760).

LEIGH BEHNKE/ANNE DUNN—Recent cityscape and still-life paintings/Paintings of New Brunswick landscapes and studio interiors, thru 11/27. Fischbach, 24 W. 57th (759-2345).

PETER BELLAMY/MINORU KAWABATA—Thirty recent black-and-white portraits of New York artists/Abstract paintings. Thru 11/23. Tilton, 24 W. 57th (247-7480).

GASTON CHAISSAC—Sculptures, collages, drawings and gouaches, from 1910 to 1964, thru 11/30. Oscarsson Hood, 41 W. 57th (750-8640).

SALVADOR DALI—Selected sculpture and prints, from 1971 to 1979, thru 12/7. Rosenberg, 20 W. 57th (757-2700).

JOSE DE CREEFT/CLAUDE BUCK—Sculptures and works on paper/Paintings, from 1910 to 1940. Thru 11/23. Deutsch, 20 W. 57th (765-4722).

JOSE DE RIVERA—A memorial exhibition of works from 1950 to 1985, including stainless steel and painted aluminum sculptures, thru 11/20. Borgenicht, 724 Fifth (247-2111).

DAVID DEUTSCH—Small-scale paintings on curved stretchers, of landscapes with traces of architecture, thru 11/30. Blum Helman, 20 W. 57th (245-2888).

ALBERTO GIACOMETTI—Sculptures, paintings, and drawings, thru 11/9. Janis, 110 W. 57th (586-0110).

JOHN GRAHAM—Twenty drawings from the '40s and early '50s, in inks, pencil, and gouache, thru 11/23. Emmerich, 41 E. 57th (752-0124).

FRANCES HYNES—Abstract paintings, watercolors, and drawings, thru 11/16. Dintenfazz, 50 W. 57th (581-2268).

JOHN STUART INGLE—Large-scale watercolors of still-life arrangements, thru 11/30. Tatistcheff, 50 W. 57th (664-0907).

P. MICHAEL KEANE—A shrine-like environmental tableaux of this artist's vision of a new one-world information order, thru 11/15. Pace, 32 E. 57th (421-3292).

JON KESSLER—Five large-scale sculptures, thru 11/9. Luhring, Augustine & Hodes, 31 E. 57th (752-3366).

NORMAN LEWIS—Abstract paintings through which themes of urban life and natural phenomena are explored, from 1945-1965, thru 11/30. Ross, 162 W. 56th (307-0400).

PAUL MANES—Expressionistic paintings in which images emerge and recede into dark, thickly painted surfaces, 11/12-12/14. Getler/Pall/Saper, 50 W. 57th (581-2724).

MELISSA MILLER—Paintings and works on paper depicting various animals masquerading in the skins of other animals, 11/7-30. Solomon, 724 Fifth (757-7777).

ISAMU NOGUCHI—Bronze sculptures, from 1959 to 1962; thru 12/30. Herstand, 24 W. 57th (664-1379).

KENNETH NOLAND—Paintings from the early '60s, with stripes and chevron-shaped images, thru 11/30. Emmerich, 41 E. 57th (752-0124).

BLINKY PALERMO—Works that question traditional notions of form, illusion, materials and color, thru 11/23. Goodman, 24 W. 57th (977-7160).

MAN RAY—Photographs, books, art works, and objects from the collection of Dennis H. Powers, thru 11/15. Light, 724 Fifth (582-6552).

EDDA RENOUF—New paintings and drawings, thru 11/26. Blum Helman, 8th Floor, 20 W. 57th (245-2888).

TONY ROBBIN—Projected light on steel wall sculpture and computer-generated images of hypercubes, thru 11/13. De Nagy, 41 W. 57th (421-3780).

LUCAS SAMARAS—Paintings of artists, dealers, collectors and various other people who make up the art world, thru 11/16. Pace, 32 E. 57th (421-3292).

JOHN SEERY—Paintings of flowers, thru 11/30. Gruenebaum, 38 E. 57th (838-8245).

GEORGE STUBBS—Rare prints by this 18th-century English painter, thru 12/28. Donson, 24 W. 57th (245-7007).

WILLIAM THON—Oil paintings and watercolors of farmlands, vineyards, and ruins around Rome and Northern Italy, thru 12/7. Midtown, 11 E. 57th (758-1900).

WILLIAM TUCKER—New sculpture in a series entitled, "The Gymnasts," thru 11/30. McKee, 41 E. 57th (688-5951).

JEROME WITKIN—Recent paintings that focus on situations involving women, thru 11/30. French, 41 W. 57th (308-6440).

TAKAKO YAMAGUCHI—Works on paper in acrylic and bronze leaf, that recall Japanese screens, thru 11/30. Markel, 50 W. 57th (581-1909).

East Village

JAKE BERTHOT/STEPHEN DAVIS/STEPHEN GREENE—Recent paintings by all three, thru 11/30. Wyatt, 202 E. 10th (475-3500).

FORD CRULL—Recent paintings with symbols that function as clues to the artist's dreams, 11/7-12/1. Pictogram, 443 E. 9th (865-5476).

TOM DILLON—Paintings of imaginary architectural spaces, in oil on panel, thru 11/24. PPOW, 216 E. 10th (477-4084).

PIETRO FINELLI—Paintings and drawings, thru 11/24. Zeus-Trabia, 437 E. 9th (505-6330).

BRIAN GAYMAN/HOWARD MCCALEBB—Recent sculpture by both, thru 11/24. P.S. 122, 151 First Ave. (228-4249).

PAM GLICK—Paintings, thru 11/24. Wolff, 513 E. 6th (460-5844).

BARRY GRAY—Paintings with mythological themes, cubist compositions, thru 11/24. Paulo Salvador, 216 E. 10th (228-3165).

DUNCAN HANNAH—Recent figure paintings, thru 11/12. Lafayette, 430 Lafayette (420-8880).

KIM KEEVER—Paintings about relationships between nature and a man and a woman, thru 12/1. M-13, 440 E. 9th St. (505-9016).

JANET MC KIERNAN—Paintings, 11/7-12/1. Semaphore East, 157 Ave. B (475-2130).

JODY PINTO—Recent paintings on paper, of highly colored landscapes with acrobatic figures, thru 11/16. Bromm, 170 Ave. A (533-4233).

PETER SANTINO—Non-objective paintings, thru 11/12. Vox Populi, 511 E. 6th (477-2279).

LEE STOLIAR—Erotic terracotta sculptures, 11/7-30. Avenue B, 167 Ave. B (473-4600).

MARK STRATHY—New paintings, 11/7-12/1. Sharpe, 175 Ave. B (777-4622).

SoHo and TriBeCa

MERETE BARKER/KENRO MATSUKI—Abstract paintings inspired by nature/Mixed-media paintings. Thru 11/20. Hand in Hand, 568 Broadway (219-1844).

ROBERT BARNES—A retrospective of paintings, 11/12–12/29. Artists' Choice Museum, 394 W. Broadway (219-8031).

BETSY BAUER—Pastel drawings, paintings, masks and mixed media constructions, thru 11/16. Ceres, 91 Franklin (226-4725).

ADOLF BENCA—Figurative paintings that refer to Greek mythology, thru 11/13. Twining, 568 Broadway (431-1830).

HOWARD BUCHWALD—New paintings, thru 11/6. Hoffman, 429 W. Broadway (966-6676).

EDUARDO OLIVEIRA CEZAR—Paintings of interior spaces, thru 12/1. Littlejohn-Smith, 133 Greene (420-6090).

DALE CHIHULY—New glass sculptures, thru 11/30. Cowles, 420 W. Broadway (925-3500).

ELAINE LUSTIG COHEN—Paintings, wood constructions and works on paper, thru 11/23. Exit, 578 Broadway (966-7745).

ROBERT COLESCOTT—Brightly colored, expressionistic figure paintings, thru 11/30. Semaphore, 462 W. Broadway (228-7990).

GIANNI DESSI—New paintings, thru 11/9. Sperone Westwater, 142 Greene (431-3685).

RAFAEL FERRER—Lush, tropical beach landscapes with female figures, 11/9-12/11. Hoffman, 429 W. Broadway (966-6676).

FLECHEMULLER—Mixed-media works on paper, mounted on canvas, by a French artist, thru 11/16. Plumb, 81 Greene (219-2007).

TOVA BECK FRIEDMAN—Ceramic sculptures that resemble bones, 11/9-27. Eno, 164 Mercer (226-5342).

HAMISH FULTON—Twelve photographic works, each one conceived during walks through such varied terrain as California, Scotland, India, and Iceland, thru 11/23. Weber, 142 Greene (966-6115).

VINCENT GALLO—Paintings on rusted, corroded metal sheets, thru 11/14. Nosei, 100 Prince (431-9253).

STEVE GIANAKOS—Large-scale paintings that depict potentially humorous situations, 11/9–30. Toll, 146 Greene (431-1788).

KEITH HARING—Recent paintings and painted vases, at Shafrazi, 163 Mercer (925-8732), thru 11/30; large steel sculptures, at Castelli, 142 Greene (431-6279), thru 11/16.

PETER HUTCHINSON—New works in a series entitled, "Atlas Mountain Grammar," 11/9–12/21. Gibson, 568 Broadway (925-1192).

MACHIKO ITATANI/JANE SCHNEIDER—Large-scale figurative paintings/Recent sculpture, thru 11/30. Alternative Museum, 17 White (966-4444).

LEE JAFFE—Large painted constructions with found objects attached to them, 11/7–12/7. Stoler, 13 White (966-5090).

PENNY KRONENGOLD—Paintings of the view from the artist's studio window, 11/8-27. First Street, 386 W. Broadway (226-9011).

SUSAN LAUFER—Narrative paintings that suggest a connection between the historic and the contemporary, through imagery and situations that have a timeless quality, thru 11/16. Germans Van Eck, 420 W. Broadway (219-0717).

LI-LAN—Minimalist paintings with images of shipping invoices, computer paper, and memo pads, 11/9–30. O.K. Harris, 383 W. Broadway (431-3600).

STEPHEN MC KENNA—Recent paintings encompassing a variety of subjects, including myths, landscapes and still life, 11/7–12/12. Sander, 51 Greene (219-2200).

NICHOLAS MAFFEI—Abstract paintings, thru 11/30. Rosenberg, 115 Wooster (431-4838).

SYLVIA PLIMACK MANGOLD/ROBERT LONGO—Paintings that combine landscape images with abstract color passages and structural forms/Six large-scale black and white lithographs, from 1982–1985, in a series entitled "Men in the Cities," 11/9–12/7. Alexander, 59 Wooster (925-4338).

JAKOB MATTNER—Sculptures that are planes of glass cut into geometric forms, thru 11/30. Carpenter + Hochman, 420 W. Broadway (219-0110).

RUTH AIZUSS MIGDAL—Abstract sculptures inspired by the female figure, thru 11/30. Starkman, 465 W. Broadway (228-3047). Thurs.-Sat., 12–5.

REUBEN NAKIAN—Sculpture and works on paper, thru 11/30. DiLaurenti, 383 W. Broadway (925-5100).

BRUCE NAUMANN—Recent neon sculpture, thru 11/16. Castelli, 420 W. Broadway (431-5160).

KINGSLEY PARKER—Paintings and prints, thru 11/23. Condeso/Lawler, 76 Greene (219-1283).

A.R. PENCK—Paintings with figures that have been reduced to hieroglyphic equations, thru 11/30. Boone, 417 W. Broadway (431-1818).

ROBERT ROESCH—Steel sculptures with androgynous forms, thru 11/14. Segal, 568 Broadway (431-0010).

MORLEY SAFER—Recent drawings and paintings made in the region of St. Remy-de-Provence during the summer of 1985, thru 12/1. Central Falls, 478 W. Broadway (475-3333).

JONATHAN SANTLOFER—New paintings with large, curving forms, 11/27. Adler, 578 Broadway (925-3336).

MAURA SHEEHAN—An installation of painted windshields; thru 11/16. Art Galaxy, 262 Mott (966-0426).

JAUNE QUICK-TO-SEE SMITH—Narrative landscape paintings with layered surfaces, 11/7–12/3. Steinbaum, 132 Greene (431-4224).

TONY SMITH—Three major sculptures and smaller bronze works, thru 11/16. Cooper, 155 Wooster (674-0766).

IMANTS TILLERS—Paintings made in homage to great painters throughout history, on 10 x 15 in. canvas boards adhered to the wall in a grid pattern, thru 11/20. Cutler, 164 Mercer (219-1577).

ALAN UGLOW—A two-panel abstract painting entitled "Sign," and other works, thru 11/16. Lorence-Monk, 568 Broadway (431-3555).

ROBERT YARBER—Large-scale paintings of floating figures, in almost neon-bright colors, thru 11/16. Sonnabend, 420 W. Broadway (966-6160).

Other

STEFAN EINS—Recent paintings that combine graffiti with research findings in biology and evolutionary phenomena, thru 11/23. Fashion Moda, 2803 Third Ave., Bronx (585-0135).

GROUP SHOWS

Madison Avenue and Vicinity

CARUS—872 Madison (879-4660). Paintings by Balla, Lissitzy, Malevich, Nolde, Schwitters, others; thru 11/30.

CDS—13 E. 75th (772-9555). Geometric abstraction in Latin American art, from 1914 to 1984, with works by Fonseca, Jensen, Lam, Rivera, others; thru 11/30.

DAVIDSON—43 E. 78th (734-6702). Paintings by Baziotes, Calder, Matta, Nicholson, others; thru 11/23.

GALDY—19 E. 71st (517-8576). Venetian Old Master drawings; thru 12/21.

LA BOETIE—9 E. 82nd (535-4865). "Strictly Drawings"—works by 20th-century masters, including Balthus, Feininger, Grosz, Pechstein; thru 12/31.

PRAKAPAS—19 E. 71st (737-6066). Collages and drawings by Marinetti and other early Futurists; 11/12–12/14.

SCULPTURE CENTER—167 E. 69th (879-0430). "The Figure as an Image of the Psyche," with works by Blum, Elis, Nuchi, Spero, others; thru 11/31. Sculpture Center, 167 E. 69th (879-0430).

SHEPHERD—21 E. 84th (861-4050). Swedish landscape and figurative paintings from 1885–1920; thru 12/14.

SIMON/NEUMAN—42 E. 76th (744-8460). Works by Arp, Kandinsky, Klee, Miro, Picasso, Schwitters; thru 12/1.

STAEMPFLI—47 E. 77th (535-1919). Sculpture by Aiko, Bertoia, Bill, Gerstner, others; thru 11/23.

57th Street Area

DEL RE—41 E. 57th (688-1843). "Masters of the Fifties: American Abstract Paintings from Pollock to Stella," thru 12/21.

GRAND CENTRAL—24 W. 57th (867-3344). Paintings by students of William Merritt Chase and Robert Henri, including Beal, Bellows, Hawthorne, Pene Du Bois, Speicher, others; thru 11/30.

HEESY—50 W. 57th (245-1420). Paintings, drawings and photographs of flowers by Baynard, Hockney, Lang, Mapplethorpe, others; thru 11/16.

PACE—32 E. 57th (421-3237). British Modernist prints, from 1900 to 1940; thru 11/30.

ST. ETIENNE—24 W. 57th (245-6734). Works on paper by Feininger, Grosz, Kirchner, Kokoschka, Schiele, others; thru 11/23.

SAMUELS—11 E. 57th (355-6444). 16th- and 17th-century Old Master drawings; thru 11/30.

SCHOELKOPF—50 W. 57th (765-3540). A survey of American wood carving, with works by Flannagan, Hague, Kruger, Lachaise, others; thru 12/4.

East Village

B-SIDE—543 E. 6th (477-6792). "Hard Cold Facts," with works by Augeri, Benny, Prol, Wall, others; thru 12/1.

CASH NEWHOUSE—170 Ave. B (673-9366). Photographs by over 100 artists, including Branca, Dwyer, Graham, Kruger, Kohlhofer, others; thru 11/17.

EX VOTO—93 E. 7th (982-1169). Ecuadorian primitive paintings; thru 12/1.

GREATHOUSE—337 E. 10th (460-0016). Works by Leonard, Messner, Taikeff; thru 11/18.

NATURE MORTE—204 E. 10th (420-9544). Works that employ photographic practices, by Bolande, Clegg, Guttman, Robbins; thru 11/24.

SoHo and TriBeCa

ALEXANDER—59 Wooster (925-4338). Portfolios of prints by Bartlett, Bosman, Motherwell, Murray, Sandback; 11/9-12/7.

ARTISTS SPACE—223 W. Broadway (226-3970). Works by Lewczuk, Marano, Nelson, Snider; organized by Elizabeth Murray; thru 11/27.

FELDMAN—31 Mercer (226-3232). Exhibition to benefit Fashion Moda, with works by over 160 artists; thru 11/16.

FRANKLIN FURNACE—112 Franklin (925-4671). "Letterism and Hypergraphics: The Unknown Avant-Garde, 1945–1985," thru 12/7.

HUDSON CENTER—105 Hudson (966-1399). Abstract paintings by Baumgardner, Gale, McCarthy, Merrell; thru 11/16.

PIETRASANTA—81 Franklin (219-3128). Works about music, by Anderson, Flanagan, Grassi; thru 11/30.

Other

AARON DAVIS HALL AT CITY COLLEGE—134th St. and Convent Ave. (690-6900). Paintings of New York, on loan from the Metropolitan Museum, by Bearden, Downes, Glackens, Hopper, Porter, Sloan, others; thru 12/13.

CITY GALLERY—2 Columbus Circle (929-6688). "Latitudes of Time," with works by Cvetkovic, Edelson, Fahlstrom, Porter; thru 11/23.

GAGOSIAN—521 W. 23rd (807-0807). Pop paintings and sculpture from the collection of Mr. and Mrs. Burton Tremaine; thru 11/15.

JAPAN HOUSE—333 E. 47th (832-1155). Helmets from the 16th–19th centuries, thru 11/27.

P.S. 1—46-01 21st St., L.I.C. (718-784-2084), Wed.-Sun., 12–6. "The Knot: Arte Povera," with works by Anselmo, Kounellis, Merz, Paolini, others; thru 12/15.

PHOTOGRAPHY

ROBERT CAPA/HENRI CARTIER-BRESSON—A retrospective, 1932–1954/Sixty black-and-white photographs of writers, artists, and celebrities from Europe and America, thru 11/10. I.C.P., 1130 Fifth (860-1777), Tues. 12-8, Wed.-Fri. 12-5, Sat.-Sun. 11-6.

ART

WILLIAM EGGLESTON/WILLIAM CHRISTENBERRY—Color photographs of the South by both, thru 11/29. Burden, 20 E. 23rd (505-5555).

TIMOTHY GREENFIELD-SANDERS/NIC NICOSIA—Portraits of East Village artists, dealers and critics/Character studies in which the sitters have been costumed and made up by the photographer. Thru 11/22. Pfeifer, 568 Broadway (226-2251).

GREY GALLERY—100 Washington Square East (598-7603). "The Indelible Image: Photographs of War, 1846 to the Present"; thru 11/18.

80 PAPERS—80 Thompson (966-1491). Early photographs of England, Ireland, Scotland and Wales, by Bedford, Bell, Frith, Lawrence, Valentine, Wilson, others; thru 11/30.

FERNAND FONSSAGRIVES—Late photographs, thru 12/7. Neikrug Photographica, 224 E. 68th (228-7741).

JAN GROOVER—Recent photographs, thru 11/23. Miller, 724 Fifth (246-1625).

FLORENCE HENRI—Vintage photographs, including still lifes, portraits and landscapes, thru 11/30. Wolf, 30 W. 57th (586-8432).

ICP/MIDTOWN—77 W. 45th (536-5815), Mon.-Fri., 11-6, Sat. 12-4. "City Light"—75 black-and-white photographs of American cities, from 1880 to the present; thru 1/11.

WILLIAM KLEIN— Recent black-and-white photographs of Parisian street life and fashion shows, thru 11/23. Zabriskie, 724 Fifth (307-7430).

MARCUS LEATHERDALE—Recent photographs about rituals, thru 11/10. Greathouse, 337 E. 10th (460-0016).

RAY K. METZGER—Early black-and-white photographs, from 1957-64, thru 11/16. Miller, 38 E. 57th (319-1800).

PATRICK NAGATANI/ANDREE TRACEY—Collaborative large-scale Polaroids, thru 11/23. Baum, 109 Hudson (219-9854).

HOWARD ROSENFELD—Large-format Cibachrome photographs of New York's waterfront, thru 11/30. Marymount Manhattan, 221 E. 71st (472-3800).

CHARLES SHEELER/RAGHUBIR SINGH—Photographs from 1915-1939, by this painter-photographer who was a leader of the American Precisionist movement/Color photographs of India, thru 11/16. Pace/MacGill, 11 E. 57th (759-7999).

SEENA SUSSMAN—Recent photographs, thru 12/6. Soho, 15 White (265-7100).

PERFORMANCE

DANCE THEATER WORKSHOP—219 W. 19th (691-6500). 11/12 at 8: Cydney Wilkes in "Out on the Range." $7.

DANSPACE—St. Mark's Church, 10th St. and Second Ave. (674-8112). 11/9-10 at 8:30: Ellen Fisher in "Apsidal Suites." $6.

P.S. 122—150 First Ave. (477-5288). 11/8-10 at 9: Dan Froot's "Ronald Reagan," with Eva Welchman, Shauna O'Donnell. $6.

SPALDING GRAY—"The Terrors of Pleasure, Part I: The House." Previews of a work-in-progress. 11/11-12 at 8. The Performing Garage, 33 Wooster (966-9796). $8.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India ... New Margaret Mead Hall of Pacific Peoples ... Jewels of India; thru '85 ... Dinosaurs From China; thru 1/6 ... Tiger, Tiger, Burning Bright: An Indian Wildlife Portfolio; thru 1/12 ... Vijayanagara: Where Kings and Gods Meet; thru 1/26.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan ... Akbar's India: Art From the Mughal City of Victory; thru 1/5 ... "Fatehpur-Sikri Today" by Sheldan Collins; thru 1/5.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1 ... The Bronx: A Celebration; thru '86 ... Geometric Abstraction: Selections from a Decade, 1975-1985; thru 12/29.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood ... Celebration of Newly Installed Period Rooms ... Curator's Choice: Indian Pottery From the American Southwest; thru 12/2 ... Counter-Representations; thru 11/11 ... "Public Relations"—an installation by Vito Acconci; thru 12/2 ... Richard Diebenkorn: An Intimate View; thru 12/2 ... Recent Acquisitions: Contemporary American Prints; thru 12/2 ... Working in Brooklyn: Sculpture; thru 1/6.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors and students $1, free Tues. after 5 ... Paris Recorded: The Therese Bonney Collection; thru 12/8 ... The Modern Spirit: Glass from Finland; thru 1/5 ... Golden Eye: An International Tribute to the Artisans of India; 11/5-2/23.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1, students and seniors 50¢. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3, students and seniors $1.75. (Free Tues. 5-8). Pablo Serrano: The Guitar and Cubism; thru 11/10.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed., Thurs. noon-5, Tues. to 8. Closed Fri.-Sat., major Jewish holidays. $3, seniors and students $1.75 ... Israel in Antiquity: From David to Herod ... Coins Reveal ... The Circle of Montparnasse: Jewish Artists in Paris 1905-1945; thru 2/2 .. Jews of India; thru 2/15 .. Fantasy and Form in the Hanukkah Lamp; 11/10-2/1.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4:50; children and seniors $2.25 ... Greek and Roman Treasury ... Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D ... New Galleries for Ancient Near Eastern Art ... The Camera and the Photograph: Images in Light; thru 1/5 ... Keynotes: Two Centuries of Piano Design; thru 11/29 ... Renaissance Revival Sitting Room, Meriden, Conn. (1868-70) ... The "Iron-Wire" Line: The Art of Chinese Figure Painting; thru 12/29 ... India! Art of India from 1300-1900; thru 1/5 ... Prints Recently Acquired; thru 11/24 ... Selection Three: Highlights From the Department of Twentieth-Century Art; from 11/22 ... Liechtenstein: The Princely Collections; thru 5/1 ... John Frederick Kensett: An American Master; thru 1/19. **The Cloisters,** Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $3 suggested donation. Drawings from the Collection of Mr. and Mrs. Eugene Victor Thaw; thru 11/10 ... Jerome Kern: Composer and Collector; thru 11/17 ... English Illuminated Manuscripts from the Eighth to the Sixteenth Century; thru 11/10.

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tues.-Fri. 10:30-4:30, Sat.-Sun. 11-4 ... Mira! The Canadian Club Hispanic Art Exhibition; thru 1/30.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. American Naive Paintings from the National Gallery of Art; thru 12/1.

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5, $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern ... Lady From Anadarko; thru 12/29.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $3; children and seniors $1.75. In Perspective, permanent exhibition on the history of holography ... Dieter Jung: Installations; thru 2/16 ... Illusion: Between Life and Art; thru 2/16.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11-6, Thurs. till 9. Closed Wed. $4.50; students $3; seniors $2. (Thurs. 5-9 pay as you wish). New Photography; thru 12/3 ... Contrasts of Form: Geometric Abstract Art 1910-1980; thru 1/7 ... Henri De Toulouse-Lautrec; 11/7-1/26 ... Self-Portrait: The Photographer's Persona, 1840-1985; 11/7-1/26.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. New Toy Gallery ... Rooms from the Home of John D. Rockefeller Sr ... Wurts Brothers Photograph New York; thru 1/5 ... A Frog He Would A Wooin'—an Amphibious Festivity; thru 3/2 ... On the Avenue: 100 Years of the Avenues; thru 11/17 ... Light as a Feather; thru 4/12 ... Saving Faces: Collecting Images of Broadway's Brightest; thru 3/17.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2:50, seniors and students $2. Selections From the Permanent Collection; thru 2/9 ... Dutch Masterworks from the Bredius Museum: A Connoisseur's Collection; 11/8-1/6.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8. Thurs.-Sun. 12-6. Closed Mon. and Tues. Suggested admission $2.50; students and seniors $1.50, children free. Allen Ruppersberg: The Secret of Life and Death; thru 11/10.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5, $2; children 75¢. The World of Tiffany: The Neustadt Collection of Tiffany Lamps ... Firefighting on Parade: 1700-1865 ... The Statue of Liberty: America's Symbol of Freedom in Souvenirs and Ephemera; thru 1/5 ... To The Publick: New York in Broadside; thru 11/24 ... The Statue of Liberty Centennial Celebration; thru 3/16 ... Baroness Hyde de Neuville: Sketches of America, 1807-1822; 11/8-3/17.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10-6; some collections to 9 ... Landmarks in English Literature; thru 12/31. **Lincoln Center,** 111 Amsterdam Ave., at 65th St. The Avant-Garde: Dancers and the Dance; thru 11/16.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues., Thurs., Fri. 10-5; Wed. 10-8; Sat.-Sun. 1-6. Contribution suggested ... John Sloan, A Printmaker-Painter of the American Scene; thru 11/17 ... Stephen Lebowitz: Paintings; thru 12/1 ... Furnishing the Streets: 1902-1922; thru 1/12.

WHITNEY MUSEUM—Madison Ave. at 75th (570-3676). Tues. 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection ... Calder's Circus ... Michael Graves: Proposed Expansion of the Whitney Museum of American Art: Models, drawings, and plans; thru Nov. ... High Styles: 20th-Century American Design; thru 2/16 ... Ralston Crawford Retrospective; thru 2/2. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Modern Machines: Recent Kinetic Sculpture; thru 12/5.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 11/6 at 7: Contemporary Art (admission by ticket only). On view from 11/2. 11/7 at 10 and 2: Contemporary Art Part II. On view from 11/2. 11/12 at 7: Important Impressionist Paintings From the Collection of Harris Whittemore (admission by ticket only). On view from 11/7. 11/12 at 7:20: Impressionist and Modern Paintings and Sculpture From the Collection of Juan Alvarez de Toledo. On view from 11/7. **East,** 219 E. 67th St. (606-0400). 11/8 at 10: Old Master Paintings. On view from 11/2. 11/11 at 2 and 7: 19th- and 20th-Century Photographs. On view from 11/7.

DOYLE—175 E. 87th St. (427-2730). 11/6 at 10: Furniture and Decorations. On view from 11/2.

PHILLIPS—406 E. 79th St., (570-4830). 11/11 at 6: Impressionist and Modern Paintings, Drawings and Sculpture. On view from 11/6.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 11/6 at 10:15: Twenty-two Works From the Mark Tobey Society. On view from 10/30. 11/6 at 10:15: Contemporary Art. On view from 10/30. 11/6 at 10:15 and 2: Hiroshige Prints From the Collection of Salvatore J. Tarantino; Fine Japanese Prints, Paintings and Screens From Various Owners. 11/7 at 2: Fine Old Master Paintings. On view from 11/2. 11/8 at at 2: Fine French Furniture, Decorations and Continental Porcelain From the Estate of Sarah Jane Pansa and From the Collection of the Late Mr. and Mrs. Saemy Rosenberg. On view from 11/2. 11/9 at 2: Important French Furniture, Decorations and Continental Ceramics. 11/12 at 10:15 and 2: Photographs. On view from 11/7.

MUSIC AND DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, November 6

VICTORIA DE LOS ANGELES, soprano, with pianist Joseph Villa. Songs by Schubert, Schumann, Chopin, Brahms, Faure, Lorca, Nin, and Catalan folk songs. 92nd Street Y at 8. $13–$17.50.

KJELL BAEKKELUND, pianist. Works by Grieg, Ives. Alice Tully Hall at 8. $8–$12.

CHAMBER PLAYERS OF THE LEAGUE ISCM—Sessions's String Quintet; Anderson's *Arcade* (world premiere); Copland's Piano Quartet; Lee's *Hylidae...The Tree Frog* (N.Y. premiere); Kupferman's *Poetics No. 5* (N.Y. premiere). Carnegie Recital Hall at 8. $7.

MARTA EGGERTH, soprano. Tribute to composer Emmerich Kalman. Austrian Forum, 11 E. 52nd St. (718-896-2603), at 7:30. $5.

MANHATTAN COMPOSITION FACULTY CONCERT—Works by Bracali, Corigliano, Mamlok, Noon, Tannenbaum, Ulehla. Manhattan School of Music, Broadway and 122nd St. (749-2802), a 8. Free.

MOLLY HUANG, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

STANLEY WARREN, tenor. St. Bartholomew's, Park Ave. at 50th St. (751-1616), at 12:10. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

Thursday, November 7

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Maurizio Pollini. Lutoslawski's Symphony No. 3; Brahms's Piano Concerto No. 2. Avery Fisher Hall at 8. $6–$30. Note: Open rehearsal of this program, Thurs. at 9:45 a.m.; $3.

ORCHESTRE DE LA SUISSE ROMANDE, Armin Jordan conductor; pianist Horacio Gutierrez, mezzo-soprano Florence Quivar. Dukas's *La Peri*; Berlioz's *Scene et mort de Cleopatre*; Mozart's Piano Concerto in A, K. 488; Debussy's *Prelude a l'apres d'un faune*; Ravel's *La Valse.* Carnegie Hall at 8. $10–$17.50.

QUINTET OF THE AMERICAS, with guest artists. Music of North and South America, by Johnston (American premiere), Mayer (N.Y. premiere), Sierra (world premiere), Druckman, Villa-Lobos. Carnegie Recital Hall at 8. $8.

WILLIAM PARKER, baritone, with pianist Dalton Baldwin. Music by Debussy, Ibert, Poulenc, and the U.S. premiere of unpublished songs by Jacques Leguerney. Alice Tully Hall at 8. $8, $10.

AGLAIA KORAS-BAIN, pianist. Bach, Beethoven, Barber. Merkin Concert Hall at 8. $8.

ORCHESTRA OF ST. LUKE'S, Alexander Schneider conductor; pianist Peter Serkin. Haydn's Symphony No. 52; Mozart's Piano Concerto No. 10; Dvorak's Serenade for Strings. Metropolitan Museum at 8. $17.

JORGE ANDERS BIG BAND—Jazz Center, 380 Lafayette St. (505-5660), at 8 and 10. $8.

KAMIKAZE GROUND CREW—New York premieres. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $7.

KENWOOD DENNARD TRIO—TURN OF THE CENTURY/ART BLAKEY—New compositions. St. Peter's Church, Lexington Ave. and 54th St., at 7:30. $6.

COMPOSERS CONCORDANCE—Music by Bazelon, Shields, Morrison, others, including several premieres. Christ and St. Stephen's, 120 W. 69th St., at 8. $5.

ROD LEVITT BIG BAND—Olympic Tower atrium, Fifth Ave. at 51st St., at 5:30. Free.

KENT TRITTLE, organist. Works by Bach, Widor, Dupre, Mozart. Columbia U., St. Paul's Chapel, Broadway and 116th St., at noon. Free.

JANINE Y. ULLYETTE, soprano/**R. STEWART POWELL,** pianist. Faure and Poulenc. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

JULIUS GROSSMAN ORCHESTRA—Works by Mozart, Strauss, Verdi, Holst. Katharine Engel Center, 241 W. 72nd St., at 2. Free.

BARGEMUSIC—Violinist Ida Kavafian, violinist Theodore Arm, violist Toby Hoffman, cellist Peter Wiley. Webern's *Langsamer Satz*; Mozart's String Quartet No. 21; Mendelssohn's String Quartet, Op. 13. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $10. Phone for information on bus transportation to the barge.

INFUSION—Chamber ensemble. Stravinsky's *L'Histoire du Soldat*; Webern's Quartet, Op. 22; Ives's Violin Sonata No. 2; Gottlieb's *Transgression* and *Jamais.* Triangle Theater, L.I.U., Brooklyn Center, Dekalb and Flatbush Aves., at 8. Free.

Friday, November 8

ORCHESTRE DE LA SUISSE ROMANDE, Armin Jordan conductor; oboist Heinz Holliger. Ravel's *Alborada del gracioso*; Strauss's Concerto for Oboe; Holliger's Tonscherben (N.Y. premiere, the composer conducting). Dvorak's Symphony No. 7. Carnegie Hall at 8. $10–$17.50.

NEW YORK PHILHARMONIC—See 11/7. Today at 2.

NEW IRISH CHAMBER ORCHESTRA, with pianist John O'Connor. Works by Britten, Mozart, Handel, Wiren, Mozart. Metropolitan Museum at 8. $12.

PHILIP MORRIS SUPERBAND, including Jimmy Smith, Kenny Burrell, Milt Jackson, others; Miss Gloria Lynne and the Earl May Trio. Beacon Theater, 74th St. and Broadway, (787-1477), at 8. $17.50, $20.

SALUTE TO MELBA LISTON—Performances by an all-star ensemble. Jazz Center, 380 Lafayette St. (505-5660), at 9 and 10:30. $8.

THE OSBORNE'S 100th ANNIVERSARY CONCERT—Carnegie Recital Hall at 8 (for ticket info: 586-4446).

KAMIKAZE GROUND CREW—See 11/7.

MARTIN CARTHY/JOHN KIRKPATRICK/ROBIN WILLIAMSON/GABRIEL YACOUB—Music from Britain and France. Triplex Theater, 199 Chambers St. (618-1980), at 8. $10, $12.

SOH DAIKO, a percussion ensemble with Japanese festival drumming. Japan Society, 333 E. 47th St. (832-1155), at 8. $12.

JACK REILLY QUARTET/SHEILA JORDAN, vocalist, with the Jersey City Concert Choir, George Hansler conductor. Requiem Mass, by Reilly. St. Peter's Church, Lexington Ave. and 54th St., at 8. $10.

JUILLIARD ORCHESTRA, Stanislaw Scrowaczewski conductor. Alice Tully Hall at 8. Free.

I GIULLARI DI PIAZZI—Commedia dell'arte presentation of the folk opera *The Adventures of Don Giovanni and His Servant Pulcinella.* St. John's in the Village, 224 Waverly Pl. at 11th St. (431-7179), at 8. $8.

CHRISTY MOORE—Town Hall at 8. $13.50, $15.

ANN ROGGEN, violist. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. Free.

STEPHEN CHENG, tenor/**THE DRAGON SEEDS**—"The Lights and Shadows of Love, an East-West Concert." New York Open Center, 83 Spring St. (219-2527), at 8. $8.

BONNIE THRON, cellist. The Galleria, 115 E. 57th St., at noon. Free.

BILLY TAYLOR, pianist. "Jazz at Noon," a lunch-hour jam session. California Club, 156 W. 43rd St. (391-0001), at 12. $4.

ORLANDO STRING QUARTET—Mozart's String Quartet in G; Brahms's Piano Quintet in f. Snug Harbor Cultural Center Veterans Memorial Hall, 914 Richmond Terrace, S.I. (718-448-2500), at 8. $6.

LITTLE JIMMY SCOTT/BABY WASHINGTON—The Arts at St. Ann's, at St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn Heights (718-875-9710), at 7:45. $8.

SENIOR CONCERT ORCHESTRA OF NEW YORK, Daniel Vandersall conductor; soprano Marianna Apruzzese. Music by Copland, Queener (world premiere), Mascagni, Menotti, Bernstein, Verdi. Colden Center, L.I.E. and Kissena Blvd., at 2:30. Free.

Saturday, November 9

SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC, Louis Lane conductor; violinist Daniel Heifetz. Beethoven Society program: *Namensfeier* Overture; "Triumphal March" From *Tarpeja*; "Funeral March" From *Leonore Prohaska*; "Turkish March" From *The Ruins of Athens*"; Two Romances for Violin and Orchestra; Symphony No. 6, "Pastoral." Alice Tully Hall at 3. $12, $15.

NEW YORK PHILHARMONIC—See 11/7.

TOKYO STRING QUARTET—Debussy's String Quartet in g; Bartok's Second String Quartet, Op. 17; Beethoven's String Quartet No. 1. 92nd Street Y at 8. $12.50–$17.50.

NIKHIL BANERJEE/ZAKIR HUSSAIN, classical music of India/**LANGAS & MANGHANIYARS,** folk music of Rajasthan. Carnegie Hall at 8. $8.50–$25.

ROBERT SYLVESTER, cellist. Alice Tully Hall at 8. $8.

DA VINCI PLAYERS, Herbert Feldman director. Beethoven's Sonata in D, Op. 12, No. 1; Haydn's Scotch Folk Songs; two songs by Baerwolf; Mozart's Quintet in C. Carnegie Recital Hall at 8:30. $7.50.

MARY CARRIGAN, soprano/**HARRIETT LINNENBOM,** pianist. Handel, Faure, Rachmaninoff, Ives, others. Carnegie Recital Hall at 5:30. $10.

CAREY CHOW, pianist. Music by Schubert, Kenins, Liszt. Metropolitan Museum at 2:30. $5.

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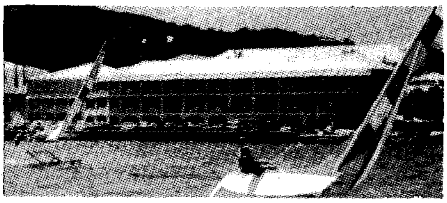

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MUSIC & DANCE

GREGG SMITH SINGERS— Retrospective of the group's premiere performances: works by Stravinsky, Carter, Schuman, Ives, Rorem, Foss, Gould, Talma. St. Peter's Church, Lexington Ave. and 54th St., at 8:30. $12.

ROGER ROLOFF, baritone. Music of Chadwick, Ives, Gideon, Cornelius, Strauss. St. Peter's Church, Lexington Ave. and 54th St., at 5. $8.

DAVID MURRAY/JAMES NEWTON DUET—Jazz, at Greenwich House, 27 Barrow St. (431-3009), at 9 and 10:30. $10.

BILLY HARPER QUINTET—Jazz Center of New York, 380 Lafayette St. (505-5660), at 9:30 and 11. $8.

KAMIKAZE GROUND CREW—See 11/7.

SOH DAIKO—See 11/8.

DOUG CAMERON, songwriter, with composer Jack Lenz, Do'a World Music Ensemble. McMillin Theater, Broadway and 116th St. (989-9617), at 8. $6.

I GIULLARI DI PIAZZA—See 11/8.

MOLLY HUANG, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

NINA MILLER, mezzo-soprano/**ELIZABETH RODGERS,** pianist. Music by Purcell, Schubert, Tchaikovsky, Joplin, Gaynor, others. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

ANITA GELBER, pianist. Lincoln Center Library at 2:30.

HENRY THREADGILL—Tompkins Square Library, 331 E. 10th St., at 2 and 3:30. Free.

MICHEL LEGRAND AND FRIENDS—Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 8:30. $12–$15.

THE CIRCUMFERENCE BIG BAND, Enos Payne conductor. Jazz ensemble, with Jaki Byard, Richard Williams. Brooklyn Conservatory of Music in Flushing, Queens; 140-26 Franklin Ave. (718-461-8910), at 8. $6.

LITTLE JIMMY SCOTT—See 11/8. Today, Scott appears with Dakota Staton.

Sunday, November 10

CANADIAN BRASS, with Peter Nero guest artist. Carnegie Hall at 2:30. $8–$30.

AMADEUS QUARTET—Haydn's Quartet No. 3, "Emperor"; Britten's Quartet No. 3; Schubert's Quartet in d, Op. Posth. Alice Tully Hall at 3. $16.

AN DIE MUSIK, with soprano Jenny Hayden Brown. Dedicated to the memory of Judith Raskin. Works by Mozart, Alpher (world premiere), Laderman, Beethoven, Brahms. Merkin Concert Hall at 4. $6.

JERRY GROSSMAN, cellist/**ROBERT LEVIN,** pianist (N.Y. debut as duo-recitalists). Works by Debussy, Adolphe (world premiere), Busoni, Faure, Schumann, Beethoven. Merkin Concert Hall at 8. $8.

COLEMAN BLUMFIELD, pianist. Mozart, Schubert, Barber, Chopin, Liszt, Saint-Saens/Liszt/Horowitz. 92nd Street Y at 3. $7.50–$10.

ROBERT FLEISCHER, violinist-composer, with cellist Yosif Feigelson, pianist John Ranch, soprano Francesca Pannell. Works by Mr. Fleischer. Carnegie Recital Hall at 5:30. $7.

SHEKERJIAN-DOLAN DUO—Carnegie Recital Hall at 2.

CLYDE CRINER, composer-pianist; members of the Boys Choir of Harlem. Carnegie Recital Hall at 9. $8, $10.

DUQUESNE UNIVERSITY TAMBURITZANS—East European folk music and dances. Carnegie Hall at 8. $10–$22.

I GIULLARI DI PIAZZA—See 11/8. Today at 3.

KAMIKAZE GROUND CREW—See 11/7. Today at 3.

ALAN MASON, pianist. Mozart, Bach, Ravel. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 2:30. Free.

ELLIS LARKINS, pianist/**MAXINE SULLIVAN,** vocalist. Dance Theatre of Harlem opera house, 466 W. 152nd St. (977-7751), at 3. $3, children $1.50.

LI-PI HSIEH, pianist. Haydn, Berg, Chopin, Ravel. Alumni Recital, Mannes College of Music, 150 W. 85th St. (580-0210), at 4. Free.

PUERTO RICO: ENCANTO Y CANCION—Popular and classical music, from the 19th and 20th centuries. Repertorio Espanol, 138 E. 27th St. (889-2850), at 7. $15.

MARGARET EWING STERN, soprano/**MARA WALDMAN,** pianist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

QUEENS PHILHARMONIC, JoAnn Falletta; pianist Mara Miyopolskaya; Geraldine Ferraro narrator. Dvorak's *Carnival* Overture; Copland's *A Lincoln Portrait*; Rachmaninoff's Variations on a Theme of Paganini; Mussorgsky's *Pictures at an Exhibition.* Colden Center, Queens College, L.I.E. and Kissena Blvd. (718-793-8080), at 3. $5–$9.

CREMONA STRING QUARTET, with pianist Jonathan Geffner. Copland, Hanson, Carpenter. Kurzweil Hall, Queensborough Community College, 56th Ave. and Springfield Blvd., Bayside (718-631-6311), at 3. Free.

KLEZMER CONSERVATORY BAND—Lehman Center, Bedford Park Blvd. West, Bronx (960-8833), at 3. $10–$14.

DAVID PEASTON, gospel singer. Celebrate Brooklyn, at the Picnic House, Prospect Park, P.P.W. and 5th St., Brooklyn (718-636-4120), at 3. $5.

BARGEMUSIC—See 11/7. Today at 4.

BREUCKELEN BRASS QUINTET—Gershwin, Sousa, Foster, Cheatham, New Orleans jazz. Brooklyn Botanic Garden, 1000 Washington Ave., at 1. Free.

NORTH-SOUTH CONSONANCE—Works by Bernstein, Webern, Copland, Lifchitz, Ives, Osborn, Schubert. Jewish Community Center, 475 Victory Blvd., S.I., at 4:30. Free.

JULIUS GROSSMAN ORCHESTRA—See 11/7. Today at Dreiser Community Center, 177 Dreiser Loop, Co-op City, Bronx, at 2:30.

NADIA STELITZ, pianist. Brooklyn Museum, Eastern Pkwy., at 1:30. Free, with museum admission.

LARRY KARUSH, solo piano improvisations. Brooklyn Conservatory of Music, 58 Seventh Ave., at 3. $6. (718-622-3300)

NEWMAN BAKER, percussionist, and his group. Williamsburgh Music Center, 367 Bedford Ave., Brooklyn, at 4. $4.

CONCERTS IN CHURCH SPACES—Newark Boys Chorus, Margaret Harris director. Works by American composers. **Brick Presbyterian,** Park Ave. at 91st St., at 4. $5. . . . Music Before 1800: The Baltimore Consort. "Scottish Music Folk and Fyne," art music and popular song from the 16th and 17th centuries. **Corpus Christi,** 519 W. 121st St., at 3. $8 . . . Soprano Marianne Burke, pianist John Cartwright. 18th-century airs and arias. **Epiphany,** York Ave. and 74th St., at 2:30. $5 . . . "Evenings With Johann S.," Bach Vespers, with Frederick Grimes conducting the Bach Choir, soloists, and orchestra; organist William Hays. Cantata 139 and Fantasy in G. **Holy Trinity Lutheran,** C.P.W. and 65th St., at 5. Offering . . . Emmet G. Smith, organist. Works by Bach, Mendelssohn, Franck, Lefebvre, Alain, Langlais. **Park Avenue Christian,** 85th St., at 3. Donation . . . Osian Ellis, harpist, and Tomas Ellis, tenor. Solos by each, and Welsh folk songs. **St. Bartholomew's,** Park Ave. at 50th St., at 4. $5 contribution . . . Adson Trio, with Baroque-violinist Jorie Garrigue. Music of 17th-century Italy, 17th-18th-century Germany. **St. Ignatius,** West End Ave. and 87th St., at 8. $5 . . . Gruenhut, Feldman, and Pray. Music of Mozart, Bruch, Benda, and jazz by Bill Mays. **St. Joseph's,** Sixth Ave. and Waverly Pl., at 3. $6 . . . **St. Peter's,** Lexington Ave. and 54th St. At 5: Jazz Vespers; the Star-Scape Singers; offering. At 7:30: David Rosenbloom premiere work; $5 . . . .Flutist Margaret Rakas, cellist Lisa Terry, organ-continuo-ist Carol Jones, guitarist Dennis Cinelli. Handel, Loeillet, Diabelli. **Zion-St. Mark's Lutheran,** 339-341 E. 84th St., at 3:30. $5.

Monday, November 11

BROOKLYN PHILHARMONIC, Lukas Foss conductor; pianist Byron Janis. "Happy Birthday to *Peter and the Wolf.*" Prokofiev program, with commentary by Oleg Prokofiev: *Lieutenant Kije* Suite; Piano Concerto No. 3; *Peter and the Wolf,* Mme. Lina Prokofiev narrator; Overture in B-flat. Benefit for Hospital Audiences (575-7676). Alice Tully Hall at 8. $25–$100.

WENDY ROLFE, flutist, with pianist John Van Buskirk, harpsichordist Wendy Young, viola da gambist Alice Robbins. Works by Telemann, Hotteterre, Bach, Pixis, Sollberger, Poulenc, Faure. Merkin Concert Hall at 8. $7.

NEAL RAMSAY, saxophonist/**AMY DORFMAN,** pianist. Works by Handel/Ramsay, Dubois, Lamb (N.Y. premiere), Bond (world premiere), Schubert, others. Carnegie Recital Hall at 8. $7.

CARMAN MOORE AND ENSEMBLE—Program includes Moore's *Concertos: The Theme Is Freedom* and *Sky Mu-*

sic; Three Sketches from "Paradise Lost," with soprano Naomi Zimmerman; "Street Dance," by the Magnificent Force. Public Theater, 425 Lafayette St. (598-7150), at 8. $10.

JUDY CARMICHAEL, jazz pianist. Cooper Union Great Hall, Third Ave. and 7th St., at 8. Free.

JAMES R. LAWSON, carillonneur. Music for Veterans' Day. Riverside Church, the Drive at 122nd St., at noon. Free.

DAVID GARLAND, singer, composer, instrumentalist; program of his "Control Songs." DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $7.

CARYN LERNER, mezzo-soprano/**MICHAEL RECCHIUTI,** pianist. Brahms, R. Strauss, Weill. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

Tuesday, November 12

NEW YORK PHILHARMONIC—See 11/7. Tonight at 7:30.

ERIK BERCHOT, pianist (N.Y. recital debut), with violinist Ida Kavafian. Beethoven, Schumann, Chopin. 92nd Street Y at 8. $5–$8.

THE STAR-SCAPE SINGERS, Kenneth G. Mills conductor. "Take a Chance." Carnegie Hall at 8. $8–$22.

ROBERT WHITE, tenor. "Homage to John McCormack: The Years of Triumph." Alice Tully Hall at 8. $12.

PARNASSUS, Anthony Korf conductor. Copland, Carter, Clement (world premiere), Abrahamsen (U.S. premiere), Stockhausen. Merkin Concert Hall at 8. $7.

DOUGLAS MAJOR, organist. Dirksen, Franck, Bach, Roberts, Mussorgsky. Trinity Church, Broadway at Wall St., at 12:45. Free.

FRANK GORDON, trumpeter. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through May 3. Tickets $8–$75. Mon., 11/4, at 8: Mascagni's *Cavalleria Rusticana*, with Behrens, I. Jones, Johnson, V. Moldoveanu, R. Clark; Leoncavallo's *Pagliacci*, with Pilou, Ernesto Veronelli (debut), Milnes, Shexnayder; Garcia Navarro (debut) conducting both. 11/5 at 8: Mussorgsky's *Khovanshchina,* Jarvi conducting; with Upshaw, Stefka Mineva (debut), Lewis, Gulyas, Monk, Haugland, Koptchak. 11/6 at 8: Gershwin's *Porgy and Bess*, Levine conducting; with R. Alexander, Merritt, Tyler, Estes, Williams, Baker. 11/7 at 8: Verdi's *La Traviata*, Fulton conducting; with Daniels, Lima, Nucci. 11/8 at 8: *Cavalleria Rusticana* and *Pagliacci*; same as 11/4. 11/9 at 1: *Khovanshchina*, Jarvi conducting; with Rom, Quivar, Ochman, Gulyas, Mittelmann, Haugland, Talvela. 11/9 at 8: *Porgy and Bess*; same as 11/6, except Mosley for Estes. 11/11 at 8: *La Traviata*; same as 11/7. 11/12 at 8: *Porgy and Bess*; same as 11/6.

New York City Opera

NEW YORK STATE THEATER—Through November 17. Tickets $6–$29. Note: all foreign-language operas are subtitled in English. Mon., 11/5, at 8: Puccini's *Turandot*, Keene conducting; Kelm, Davis, West, Pauley. 11/6 at 8: Bellini's *Norma,* Bonynge conducting; Suzanne Murphy (debut), Forst, Grayson, Wells. 11/7 at 8: Glass's *Akhnaten* (narrated in English), Keene conducting; Cummings, Rose, Robson, Kevin Maynor (debut), Damon Evans (debut), Hamilton. 11/8 at 8, 11/9 at 2: *Akhnaten*; same as 11/7. 11/9 at 8: Puccini's *La Rondine*, Siciliani conducting; Knighton, Peterson, Garrison, Eisler, 11/10 at 1: Argento's *Casanova* (in English), Bergeson conducting; Gutknecht, McBride, Marsee, Castle, Nolen, Thomsen, Lankston. 11/10 at 7: Puccini's *Madama Butterfly*, Keene conducting; Jonason, Shaulis, Absalom, Fazah. 11/12 at 8: *Casanova*; same as 11/10.

Other

AMATO OPERA—Mozart's *The Marriage of Figaro*, in English. 319 Bowery, near Houston St. (228-8200). 11/9, 15, 16, 23, 30 at 7:30; 11/10, 24, 12/1 at 2:30. $10.

LIGHT OPERA OF MANHATTAN—Through 11/10: Friml and Stothart's *Rose Marie.* Norman Thomas High School, 111 E. 33rd St. (532-6180). Fri. at 8; Sat. at 3:30 and 8; Sun. at 3:30. $17.50, $20.

LUISA FERNANDA, a zarzuela by Torroba. Repertorio Espanol, 138 E. 27th St. (889-2850). 11/10 at 3. $15.

PIMPINONE, by Telemann/**IL TABARRO,** by Puccini/**LA SERVA PADRONA,** by Pergolesi (this one in English)—Triple bill by New York Opera Forum, fully staged. Bowne Street Community Church, 143-11 Roosevelt Ave., Flushing. 11/9 at 7:30. $4.50, at the door.

THE MERCY OF TITUS, by Mozart. Performance in English, by Strawberry Opera. Zion Baptist Church, 423-29 Washington Ave., Brooklyn. 11/9 at 7:30. $7.

OPERA EBONY BENEFIT CONCERT—With Alpha Floyd, Hilda Harris, others. Salem United Methodist Church, 2190 Adam Clayton Powell Blvd., Seventh Ave. at 129th St. (874-7245). 11/10 at 4. $10.

DANCE

The Joffrey Ballet

CITY CENTER—Through November 10. Tickets $5–$35. 11/5 at 8: *Reflections, Love Songs, Arden Court, Light Rain.* 11/6, 7, 8 at 8: *The Taming of the Shrew.* 11/9 at 8: *Reflections, Love Songs, Confetti, Jeu de Cartes.* 11/10 at 2: *Dream Dances, Confetti, Rodeo.* 11/10 at 7:30: *Light Rain, Arden Court, Untitled, Jamboree.*

At the Joyce

BALLET HISPANICO—November 5–10. Tickets $12.50; Fri. and Sat. eves. $15. The company presents two world premieres and one company premiere. 11/5, 6, 7, 8 at 8; 11/9 at 2 and 8; 11/10 at 2 and 7:30.

MOLISSA FENLEY AND DANCERS—November 12–17. Tickets $17.50. 11/12 at 7:30; 11/13, 14, 15 at 8; 11/16 at 2 and 8; 11/17 at 2 and 7:30.

"Next Wave" Festival

BROOKLYN ACADEMY OF MUSIC—Through December 8. Current programs: **Callas,** a full-evening dance-theater work by Reinhild Hoffmann, performed by the Bremer Tanztheater and using recordings by Maria Callas. 11/5 at 7, 11/6, 7, 8, 9 at 8; 11/10 at 2. $12 . . . **Nina Wiener and Dancers,** in the world premiere of "In Closed Time," with music by Monk, Cervetti, and Sharp. 11/7 at 7; 11/8, 9 at 8; 11/10 at 2. $10–$22.

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH, the Drive at 120th St. (864-2929). Tickets $7. **Ruth Mitchell Dance Company** (N.Y. debut), in five works. 11/6, 8 at 8; 11/10 at 2 . . . **Choreo Showcase II:** Works by Thea Nerissa Barnes, Lydia Johnson, Nicholas Rodriguez, Clare Iwatsu-Sibley. 11/7, 9, 10 at 8.

Other

ACME COMPANY—Five N.Y. premieres in a reunion concert with James Cunningham, Barbara Roan, Linda Tarnay. St. Mark's Church, Second Ave. and 10th St. (924-0077). 11/8, 9, 10 at 8. $7.

ATERBALLETTO—Works by artistic director Amedeo Amodio, also works by Tetley and Bournonville. Brooklyn Center at Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900). Two different programs: 11/9 at 8, 11/10 at 2. $8–$16.

AVODAH DANCE ENSEMBLE—Hebrew Union College-Jewish Insitute of Religion, Brookdale Center, 1 W. 4th St. 11/10 at 3 and 8. Free.

AYAKO UCHIYAMA DANCE THEATRE—"Onibaba" ("The Ogress"). Pace U., Schimmel Center, Spruce St. (488-1715). 11/8 at 8, 11/9 at 2. $15.

CLOUDGATE TAIPEI CONTEMPORARY DANCE THEATRE—Lehman Center, Bedford Park Blvd. West, Bronx (960-8833). 11/8 at 8. $9 . . . MCC Theater, 199 Chambers St. (618-1900). 11/11–15 at 8 (except 11/14); 11/16 at 2 and 8; 11/17 at 2. $10–$25.

ELLEN FISHER—Chamber-scaled dances, "Apsidal Suites." Danspace, at St. Mark's Church, Tenth St. and Second Ave. (674-8112). 11/9, 10 at 8:30. $6.

NADINE HELSTROFFER/SANDRA MANDELBAUM/DARA VAN LAANEN—New works by each. Cunningham Studio, 55 Bethune St. (673-0979). 11/9–11 at 9. $6.

PEGGY SPINA TAP COMPANY, in "Fascinating Rhythms." Marymount Manhattan Theater, 221 E. 71st St. (924-0077). 11/7, 8, 9 at 8; 11/10 at 6. $8.

PERCY CUBAS DANCE THEATRE—Franklin Furnace, 112 Franklin St. (925-4671). 11/7 at 8:30. $5.

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OTHER EVENTS

VETERANS DAY PARADE—Marking the Armistice ending World War I, but honoring those who have served in all wars. 11/11, at 10 a.m., down Fifth Ave., from 39th St. to 24th for a brief ceremony.

REVELS WITH CAUSES—Carnegie Hall's Passport to Music benefit is both auction and dinner dance, 11/11 at Christie's and the Hotel Pierre. At 6:30, begin with cocktails at the auction house, then bid on one of 12 music-and-travel prize packages—the von Karajan Easter Festival in Salzburg, music and cherry blossoms in Japan, Sydney operatic performances in Australia among them, one a month during 1986. The evening then moves on to a dinner-dance at the Pierre, where Peter Duchin and his orchestra will play. Tickets: $500, $1,000 (903-9650) . . . There are two annual events this week to benefit organizations helping youngsters with diabetes: The **Camp NYDA Holiday Boutique** will open with a gala, 11/10, 3–9 p.m., with a donation admission of $5, at the Westbury Hotel, Madison Ave. and 69th St. Thirty-some shops will man and stock miniature stores, and these include Bottega Veneta and Zabar's, Eeyore's Books for Children and Gucci, Jaeger and Pasta and Cheese—to give an idea of the range. The Boutique's other hours: 11/11, 12, 11–9; donation $3 . . . The **Juvenile Diabetes Foundation Promise Ball,** 11/9 at 7:30, in the Pierre's Grand Ballroom, is a tribute to Mary Tyler Moore for her work on the Foundation's behalf. Pre-holiday shopping is as usual a part of the evening, with boutiques such as Bulgari, Alexandre Furs, and Tiffany represented; also a mystery-gift table, and a silent auction of gift items; grand prize: a Royal Viking Mediterranean-Adriatic cruise for two. Tickets, $600 a couple (689-2860) . . . Long Island City's St. Patrick's Church is hosting a benefit entertainment called **Tomorrow's Stars,** 11/9 at 8, at the High School, 28-01 41st Ave. (718-729-6060). Tickets are $18 at the door, in advance $15, and you'll get comedy and music from young professionals in various fields, without going to a nightclub or turning on your TV set.

ENTERTAINING IDEAS— Festival of Japanese Poetry, 11/7, 8 at Cooper Union, Third Ave. 7th St., features six bilingual readings by writers each representing a different tradition in modern Japanese poetry. At 8 p.m. each day; $6, or $10 for both . . . **Urban Light,** 11/6–9, is a celebration of what light does to and for New York—and what its absence has been like (remember 1965?). Events include discussions, social gatherings, exhibitions, and a tour by glass-topped bus. 11/9: a laser performance that will light up the sky beginning at 8:30. For schedule of events, phone 691-6779; the sky show, of course, is free . . . **A Celebration of Poetry,** a performance by 100 children, staged by Jacques d'Amboise, is the first of two events by Lincoln Center and the National Dance Institute, at the Vivian Beaumont Theater 11/12 at 11 a.m. and 1 p.m. The production is based on Longfellow's "The Midnight Ride of Paul Revere," and there'll be an orchestra on hand. $5.25 (877-1800, ext. 547) . . . **The Oral Tradition,** or "timeless stories for adults," opens 11/7 at 8:15 p.m. at the 92nd Street Y. Peninnah Schram reads Jewish love stories from Eastern European and Middle Eastern folklore in a program called "Speak to Me of Love" (427-6000, ext. 137); $5 . . . The Museum of the American Indian offers **Lectures on the Carib,** 11/9, in English at 11 and 2, in Spanish at 11:30 and 2:30. Broadway at 155th St. . . . **Fables From Far and Near,** African, Caribbean, and black-American folk tales, on the agenda at the American Museum of Natural History, C.P.W. and 79th St. (873-1300), 11/10 at 2 and 4. Free with museum admission.

FAIRS AND CELEBRATIONS this week include the **Children's Book Fair** at the Cathedral School, in the Synod Hall adjacent to St. John the Divine, Amsterdam Ave. and 110th St. (865-8400). Dates are 11/5, 6, 7, 8–4, and there'll be 500 new titles at a slight discount, along with gift items from the Cathedral shop. Proceeds benefit the school's library . . . **Trash and treasure, Armenian foods,** are the bill-of-fare at St. Gregory Illuminator Armenian Church, Second Ave. and 35th St., at its annual bazaar. Date is 11/10, 1–6, in Kavookjian Auditorium. Gifts and games, too . . . Election Day being 11/5, the Brooklyn Botanic Garden is staging its annual **House Plant Sale,** 10–5 that day, 10–2 11/6. Hanging baskets, ferns, cacti, begonias, trees for inside the house, African violets, herbs both fresh and dried, and a harvest table laden with foods and grasses. Prices from $1.25, at 1000 Washington Ave. . . . Philipsburg Manor, on Rte. 9 in North Tarrytown, Westchester, is saying **"Happy Birthday to King George II,"** under whose reign our American, English, and Hanoverian forebears lived, from 1727 to 1760. The date is 11/9, noon–7, and the party begins with a 21-gun salute. There'll be a parade, music, raising of the Union Jack, foods to buy, the Nathan Hale Ancient Fife and Drums Corps, costumed militiamen; and festivities wind down with 18th-century-style fireworks, complete with Handel's accompaniment. Admission: $5; children 6–14 and seniors, $3.50.

A FLURRY OF EXPO SPECIALS—The **New York Ski and Travel Show,** at the Seventh Regiment Armory, Park Ave. and 67th St., 11/7–10, will be full of informative exhibits by equipment and apparel merchants, ski areas, travel specialists both domestic and international, with guest spots by noted skiers like Cindy Nelson and Stein Eriksen. Admission is $5, and hours are Thurs. 6–11; Fri. 4–11, Sat. 11–11; Sun. 11–7 . . . Arthur Brown & Bro., a noted distributor of pens and graphic supplies, will host an **International Writing Instruments Fair,** 11/10, 11–5, and 11/11, 8:45 a.m.–5:45 p.m., at 2 W. 46th St. All kinds of pens will be on hand, and there'll be a calligraphy demonstration and a display of rare and antique pens. If you have an ailing pen, take it along for a looksee . . . At the Nassau Coliseum, Uniondale, the **Long Island Custom Vehicle Show** goes on 11/8–10, 6–11 Fri.; noon–11 Sat.; noon–10 Sun. All kinds of vans, dune buggies, kit cars, 4-wheel drives, and much more. $7; children 6–12 $3.50 . . . **The Single Experience 1985** is, as its name says, a conference for anybody who falls into the single category, whatever the lifestyle may be, and it's at the Tappan Zee Towne House, Nyack, N.Y. 11/10, $45 in advance, $50 at the door, for registration, including workshops in 24 categories to choose among, beginning at noon.

HAYDEN PLANETARIUM, at the American Museum of Natural History, C.P.W. at 81st St. (873-1300). Current Sky Show, a double bill: "Halley's Comet: Once in a Lifetime," narrated by William Shatner, and "Hayden: The Golden Years," celebrating the Planetarium's 50th anniversary, with Charlton Heston as narrator. Mon.–Fri. at 1:30 and 3:30; weekends hourly 1–5, with an added 11 a.m. show Sat. $3.75; children to 12, $2.

TOURS

OLD BROADWAY/MADISON SQUARE—"The Great White Way," a New York Walk-About. 11/10 at 2, meet on N.E. corner of W. 28th St. and Broadway. (582-2015 weekdays; 914-834-5388 eves., weekends.) $5.

ARTISTS' STUDIOS—Visits to three who work in the Chinatown-Bowery area, 11/9 at noon. Phone the Floating Gallery (254-3690) for meeting place. $12.

BROOKLYN: EXPERIENCE THE PANORAMA—Tours by the Brooklyn Historical Society, 128 Pierrepont St. (718-624-0890). 11/10 at 1, meet at Carroll St. entrance to the IND subway, for a walk around Carroll Gardens. $5.

TOURS WITH THE MUNICIPAL ART SOCIETY—(935-3960). Phone for reservations and directions. **Planned Community: Forest Hills Gardens:** 11/9, 1–4 p.m. $8 . . . **Architechtural Models:** 11/12 at 1:30, Gene Cervini's shop, where 14 people construct models up to 16 feet long. 11/19 at 6, George Awad talks about building in miniature. $8.

TOURS WITH THE 92ND STREET Y—Pre-registration required for all tours (427-6000, ext. 179). Phone about out-of-town and "activity" tours. All these 11/10: **A Day in Brooklyn Heights,** at 11 a.m.; $8. **Historic Flatbush,** at 11 a.m.; $8. **East Village and a theater visit,** 10–12:30; $8. Also on 11/10. **Radicals in New York,** the haunts of Trotsky, Goldman, Castro, et al; 1 p.m.; $10. **Lower Manhattan, an Archaeological Perspective,** 10 a.m.–1; $8. **Brunch & Walk on the Lower West Side**, 11 a.m. $11, or $20 for this and one 11/17 at South Street Seaport.

HISTORIC WILLIAMSBURG—Prospect Park Environmental Center (718-788-8500). 11/10 at 1, meet in front of the Peter Luger restaurant, Broadway and Driggs Ave., Brooklyn. $2.

HUDSON RIVER, the Palisades from Alpine, N.J., to Nyack, N.Y., with the Shorewalkers of New York, 11/10 at 8:40 a.m. (663-2167 for meeting places). $3.

UPPER WEST SIDE—Weekly walk with Vivian B. Awner, who explains what shaped the area, from the Dakota's early days to Art Deco. Every Sun. at 2; $6 (662-4042, for meeting place).

URBAN PARK RANGERS—Tours of Strawberry Fields in Central Park, hourly on the hour from 10 a.m. to an hour before sunset, Sat. and Sun. to 11/17; meet at "Imagine" mosaic, near C.P.W. and 72nd St. . . . There are New York Harbor tours aboard the Andrew Fletcher, the sidewheeler at South Street Seaport Museum Pier 16, with lectures on waterfront topics . . . "The History and Design of Central Park," a tour each Sat. through Nov. at 1:30, leaves from the Dairy, 64th St. west of the zoo; free. At 3 each Sat., the Rangers show you some of the park's natural areas; meet at Belvedere Castle, south of the Great Lawn at 79th St. . . . Phone borough offices for the rest of this weekend's schedule: Bronx (589-0096). Brooklyn (718-297-3400). Manhattan (379-3091). Queens (718-699-4204). Staten Island (718-442-1304).

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill leads tours in city parks in search of fruits, herbs, nuts, vegetables, etc. that grow where you least expect them. Each tour, 11:45 a.m.–4, $15; $20 late registration (718-291-6825). Phone for meeting places. 11/9, Central Park. 11/10, Kissena Park, Queens.

GREENWICH VILLAGE—Two-hour walking tour with emphasis on history and architecture; phone for meeting place (675-3213). Mon.–Fri. at 10 a.m. $5.

WILD FOODS, HERBS, AND DEVAS—"Magical nature walks" with Madeline Greene (777-5658), who shows you how to identify and use plants. $15; phone for meeting places. 11/10, Fort Tryon Park.

NATURE WALKS—Old Westbury Gardens, Westbury, L.I. (516-333-0048). Post-season tours of the autumn garden, 11/10, 17, 24 at 1. Gardens open 11–4. $3 donation for entry . . . **Alley Pond Environmental Center,** 228-06 Northern Blvd., Queens (718-229-4000): Wetland walks, Sun. at 1; $1 . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-3200): A greenhouse-and-garden walk, every Sun. at 2:15; free with weekend admission, $2.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself. Call 718-204-1112 for schedule of country hikes

SPORTS

PRO FOOTBALL—Giants: 11/10 at 1 vs. Los Angeles Rams. Giants Stadium, East Rutherford, N.J. (Sold out. For information about ticket availability: 201-935-8222).

BASKETBALL—Knicks (Madison Square Garden: 564-4400): 11/7 at 7:30 vs. Milwaukee; 11/9 at 7:30 vs. Chicago; 11/12 at 8 vs. Phoenix. $8–$16 . . . **Nets** (Brendan Bryne Arena, East Rutherford, N.J.: 201-935-8888): 11/7 at 7:30 vs. Chicago; 11/9 at 7:30 vs. Milwaukee. $6–$17.

HOCKEY—Rangers (Madison Square Garden: 564-4400): 11/6 at 7:30 vs. Philadelphia; 11/11 at 7:30 vs. Chicago. $8–$19 . . . **Islanders** (Nassau Coliseum, Uniondale: 516-794-4100): 11/9 at 7:05 vs. Devils; 11/12 at 8:05 vs. Montreal. $16–$25 . . . **New Jersey Devils** (Brendan Byrne Arena, East Rutherford, N.J.: 201-935-6050): 11/6 at 7:35 vs. California; 11/8 at 7:35 vs. Pittsburgh. $10–$19.

HORSE RACING—The thoroughbreds are at Aqueduct for the fall-winter meeting, through 12/31 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured races: 11/9, the Pilgrim; 11/10, the Miss Grillo; 11/11, the Gen. Douglas MacArthur.

STEPS—11/9 at 9 a.m., 50-Mile Run. (New York Road Runners Club: 860-4455).

APPLE HEALTH AND SPORTS CLUB AQUATHON to benefit the March of Dimes Birth Defects Foundation will be held 11/9–18, at three locations: 88 Fulton St., 211 Thompson St., and 321 E. 22nd St. To register and reserve swimming time: 922-1460.

CHILDREN

NANA VASCONCELOS—Sing and dance and learn basic percussion. 11/10 at 3. Cuando Community Building, 9 Second Ave. (between Houston and 1st St.). Free (505-1091).

NOVEMBER AT THE MARKET—11/9, 12 noon to 4, "Defenders of the Earth": cartoon characters from the Sat. morning TV series will appear. Also on 11/9, 12 noon to 3, Mandrake the Magician will perform, every hour on the hour. Citicorp Center, 53rd St. and Lexington Ave. (559-2330).

READERS THEATER WORKSHOP presents "Animal Crackers," a production that tells animal stories from many nations. 11/9 at 11 a.m. and 1. LaGuardia Community College, 31-10 Thomson Ave., Long Island City (718-626-8744). Adults, $3; children, $1.

THREE ORCHESTRAL FANTASIES FOR KIDS—A 30-piece orchestra performs "Tubby the Tuba," by George Kleinsinger and Paul Tripp; "The Paradisa Bird," by Louis Calabro; and *Waltz of the Flowers.* 11/10 at 3. Emanu-El Midtown Y, 344 E. 14th St. (First Ave.) (673-2207, 477-1594). Adults, $6; children, $3.

A BUFFALO BILL TALE WITH JOHNNY MOONBEAM AND THE SILVER ARROW tells of a boy's efforts to earn the Silver Arrow of his tribe. Joseph Golden is the author. 11/9 at 2 p.m. Revelations Theatre, 277 Park Ave. South (21st St.) (475-1216). $3.75.

WAVE HILL LAST SUMMER—Renditions of flowers, bees, goldfish, hills. Wed.–Fri., 1–4 p.m.; Sat.–Sun., 12–4; through 1/1/86. 675 W. 252 St., Bronx (549-3200). Adults, $2; seniors, $1; children under 14, free.

THEATREWORKS/USA presents "Rapunzel." Book and lyrics by David Crane and Marta Kauffman, music by Michael Skloff, direction by Paul Lazarus. 11/9 at 1, 11/10 at 12:30. Promenade Theatre, 2162 Broadway (76th St.) (595-7500). $9, $12.

MICHAEL TAUBENSLAG PRODUCTIONS presents "Pinocchio" at 1 and "Rumplestiltskin" at 2:30, on 11/10. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95.

TUNES TO GO—Eric Nagle takes his audience on an exploration of the world of sound and rhythm. 11/10 at 1 and 3:30. Packer Collegiate Institute, 160 Joralemon St. (Brooklyn Heights) (718-522-5349). $7.

ON STAGE, CHILDREN! will present "You + Me = We," a collage of stories, songs, scenes, and poems depicting childhood experiences. Sat. at 1 and 3:30 p.m. Hartley House Theater, 413 W. 46th St. (off Ninth Ave.) (666-1716). Adults, $4; children, $3.

PUPPETWORKS, INC., presents "Pinocchio," an original musical version directed by Nicolas Coppola. 11/10, 11, at 2. Old First Church, Carroll St. and Seventh Ave., Brooklyn (reservations: 718-834-1828). $3.50.

PUPPET PLAYHOUSE—"Folk Tales From Around the World" is presented by Big Apple Puppets. 11/8, 9, at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 E. 90th St. (reservations suggested: 879-3316). $3.

LITTLE PEOPLE'S THEATRE COMPANY presents "Goldilocks and the Three Bears" at 1:30 and "Humpty Dumpty Falls in Love" at 3, every Sat. and Sun., through 11/17. 39 Grove St. (reserve: 765-9540). $4.

STORYHOUR at Eeyore's, 11 a.m. at the Broadway store (82nd St.), and 12:30 at the Madison Ave. store (81st St.), every Sun. 11/10 at 1 (West Side) and 2:30 (East Side), Chris Van Allsburg, author of picture books, visits. Free (362-0634).

MOSTLY MAGIC will present a magic show, featuring Torkova and Imam. Sat. at 2, 55 Carmine St. (off Sixth Ave. and Bleecker St.). $7.50 (924-1472).

LONG-RUNNERS—The King of the Entire World, a musical combination of kings and fools, rocket-ship adventures, and a geography lesson, will be presented by the 4th Wall Repertory Company (79 E. 4th St.) on Sat. and Sun. at 3:30. Children, $6; adults, $10 (254-5050) . . . **Alfred the Dragon and the Missing Carnival** is presented by the Children's Improv. Co., at New Media, 1463 Third Ave., near 82nd St. (734-5195). Sat. at 3:30. Children, $3.50; adults, $4 . . . **13th Street Repertory Company** presents "The Empire Laughs Back" (Sat. at 1) and "Rumplestiltskin" (Sun. at 1). Sat. and Sun. at 3, "The Snow White Show" is on stage. 50 W. 13th St. (675-6677). $3 . . . At **Magic Towne House,** 1026 Third Ave., 60th–61st Sts. (752-1165), there is magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $5. Must reserve; adults must be with a child.

METROPOLITAN MUSEUM OF ART (Fifth Ave., at 81st St.)—The weekend theme at the **Uris Center for Education,** 11/9, 10, "Line, Shape, and Color": visits to the 20th Century galleries. Meet at the **Great Hall** information desk, 7 p.m. on 11/12, for a look at the Islamic galleries . . . Storytime takes place at the **Children's Bookshop,** every Sat. and Sun. at noon. Illustrator Donna Diamond pays a visit on 11/9, at 2. (Optional museum admission, but call 570-3932 for other fees).

CITY OF NEW YORK PARKS AND RECREATION—Belvedere Castle: Exhibits on weather, geology, etc., at the Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). 11/9 at 1, "Papermaking": "Change warm mush into paper, with Belvedere's resident magician, the Wiz." Free but must reserve.

NEW YORK PUBLIC LIBRARY—Jefferson Market (425 Sixth Ave., 243-4334), 11/7 at 3:30: writing workshop for children eight and up, with Barbara Fisher . . . **Aguilar** (174 E. 110th St., 534-2930), 11/7 at 4, "Across the Water": Spanish folktales and legends. At 6:30, "Dances of Spain: Court, Country, and Gypsy": performances by the Spanish Dance Arts Company . . . **Donnell Library Center** (Central Children's Room, 20 W. 53rd St., 621-0636), 11/9 at 10:30 a.m., "Jack's House": a story program. 11/12 at 2, "This Little Pig": storytime . . . **Muhlenberg** (209 W. 23rd St., 924-1585), 11/12 at 3:30, stories, with participation and action. Call your local branch for films and picture- and story-book hours. Free.

CHILDREN'S MUSEUM OF MANHATTAN, at the Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.–Sun. 1–5; weekends, children $3, adults $2; weekdays, $2 and $1. Exhibits: "Color and Light"—prisms, shadow wall, performance area . . . "Comics Come Alive," comic-strip art through the centuries . . . 11/9, 10, "Superheros": drawing and cartoon techniques explored both days. On Sat., at 2, Susan Danoff will tell stories, with a little help from you. At 3, on both days, a museum curator will discuss the care and feeding of animals in the collection. Free with museum admission; reserve for Susan Danoff.

MUSEUM OF THE CITY OF NEW YORK (Fifth Ave., at 103rd St.: 534-1672) presents "A Frog He Would A-Wooing," a collection of frog toys, literary frogs, frog folk art, which will run through 3/2/86 . . . 11/9 at 1:30, "Puppet Sampler I": The Gingerbread Players employ music, color, humor, and pantomime to stimulate a child's imagination. Following the show, at 2:40, there will be a "Please Touch" demonstration, in which children may handle antiques (butter churn, ice skates, cradle, footwarmer, etc.). 1–5, closed Mondays. $2.50 for the puppet show, $1 for the please-touch program, with free museum admission.

CLAY PIT PONDS STATE PARK PRESERVE (Carlin St., off Sharrotts Rd., Charleston, S.I.)—A sampler of activities (718-967-1976 for more information): 11/7 at 3:30: "After School Nature Program for Children." 11/8 at 1:30, 11/9 at 10:30, 11/11 at 10:30: "Parent-Tot Nature Program."

NEW YORK AQUARIUM, W. 8th St., Brooklyn. Walruses, dolphins, sea lions, whales, sharks. Electric-eel demonstration, 11:15 a.m., 2:45, 4:30; shark feeding, 1:45; penguin feeding, 11:45 a.m., 3:45. Aquarium hours: 10 a.m.–5 (718-266-8500); $3 adults, $1.25 children 2–12 (under 2 free).

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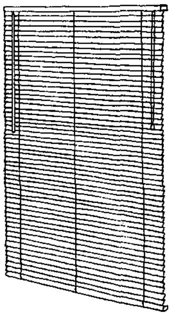

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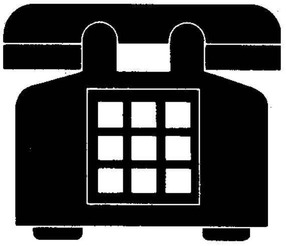

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. Northern Italian. Spcls: bocconcini alsalto, striped bass with white wine, penne lentini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 3–midnight. Available for private parties. Closed Sun. **(M)** **AE, DC.**

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BON TEMPS ROULER—59 Reade St., at Broadway, 513-1333. Casual. Cajun/Creole. Spcls: grilled redfish with love sauce, barbecued shrimp, voodoo stew. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE.**

THE COHO—11 Fulton St., 608-0507. Dress opt. American/seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.–Sat. 11:30–5. D Mon.–Fri. 5–11, Sat. to midnight, Sun. 11:30 a.m.–11 p.m. Private parties for 30–100. Ent. nightly from 6. **(M)** **AE, CB, DC, MC, V.**

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15–10. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

DOMANI—127A Mulberry St., at Hester St., 431-4081. Casual. Neapolitan. Spcls: manicotti Domani, veal chop alla Domani, crostaccio. Res. sug. L Sun.–Thurs. 11:45 a.m.–11:45 p.m., Fri.–Sat. to 12:45. Ent. Fri. & Sat til 4 a.m. Private parties for 60. **(M)** **AE, CB, DC.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** **AE, DC, MC, V.**

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli. Open daily 7:30 a.m.–midnight. **(I)** **No credit cards.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.–Fri. 8–10. L & D Mon.–Fri. 11:45–9. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GANN—171 Spring St., bet. Thompson & W. Broadway, 966-0963. Casual. French/Japanese. Spcls: warm duck salad, Japanese tuna steak with tarragon lemon butter sauce, veal sweetbreads with chanterelle port sauce. Res. sug. L Tues.–Fri. noon–3:30. Br Sat.–Sun. noon–4. D daily 5:30–11:30. **(M)** **AE, MC, V.**

GEORGINE CARMELLA—165 Mulberry St., bet. Grand & Broome Sts., 226-3999. Dress opt. Regional Italian. Spcls: pollo novello arrosto, mozzarella fritta, ravioli al burro fuso e salvia. Res. sug. D only Tues.–Sat. 6–11, Sun. 2–10. Closed Mon. **(M-E)** **AE.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: salmon sausage with cucumber, tomatoes, and herb sauce; scallop ravioli with leek and fennel in a tomato butter sauce, salmon fillet with three caviars in a lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Sun.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. noon–4. Ent. Private parking. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

HARLEQUIN—569 Hudson St., at W. Eleventh St., 255-4950. Casual. Continental/Spanish. Spcls: angulas, bouillabaisse Catalonian, paella, veal and sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

IL CORTILE—125 Mulberry St., bet. Hester & Canal Sts., 226-6060. Casual. Italian. Spcls: tortigilioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

LO SCAMBIO—55 Liberty St., at Nassau St., 406-2900. Casual. Italian-Continental. Spcls: veal chop frescati, red snapper marechiare, lobster fra diablo. Res. sug. L & D Mon.–Fri. 11:45–9:30. Private parties for 160. Pianist Tues.–Fri. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. (M) **AE, CB, DC, MC, V.**

NEW DEAL—152 Spring St., 431-3663. Casual. California/French. Spcls: veal with morels, sole with ginger & lobster, rack of lamb. Res. sug. L Tues.–Fri. 11–4. Br Sat.–Sun. 11–4. D Tues.–Sun. 5–midnight. Private parties for 100. Ent. Wed–Sat. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

OCEAN CLUB—107 Reade St., 513-0610. Casual. Continental/Seafood. Spcls: seafood mixed-grill, bouillabaisse, medaillons of veal a la creme. Res. sug. L Mon.–Fri. 11:30-4. D Mon.–Thurs. 4–11:30, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: barbecued ribs, selected seafood. Res. sug. L Mon.–Fri. 11:30–3:30. Br Sun. 11:30–3:30. D Mon.–Sat. 4–11. Strolling violinist Fri. & Sat. night. Private parties. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian/Brazilian. Spcls: feijodas, smoked beef with pumpkin, garlic, peppers, shrimp sarava, shrimp chuchu. Res. nec. D only Tues.–Sat. 7–midnight. Ent. Closed Sun. & Mon. **(M)** **AE, CB, DC, MC, V.**

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.,** 787-1110. **(I)** **AE.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5–1. Complete D. Ent. by opera and popular singers. **(M)** **AE, CB, DC, MC, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6-midnight. Br Sat.-Sun. noon-3:30. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. **(I)** **AE, CB, DC, MC, V.**

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon-4. D Sun.-Thurs. 4-11:30, Fri.-Sat. to midnight. **(I-M)** **AE, CB, DC.**

L CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** **AE, DC, MC, V.**

L COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** **AE, MC, V.**

ARVIN'S—19 Waverly Pl., 473-5261. Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.-Fri. 11:30-3:30. D Sun.-Tues. 5-11, Wed.-Thurs. to 11:30, Fri.-Sat. to midnight. Br Sat.-Sun. 11-4. Pre-theater D 5-7. **(M)** **AE, CB, DC, MC, V.**

OTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: goat cheese ravioli, duck breast carpaccio, warm raspberry gratin. Res. nec. L Mon.-Fri. noon-3. Br Sun. 11:30-4. D daily 5:30-midnight. Late night S. **(M)** **AE, CB, DC, MC, V.**

OHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 6-11:30, Sun. 5-10. Private parties for 35-40. **(M)** **AE, CB, DC, MC, V.**

IKUSUI—7 W. 8th St., 674-2718. Casual. Japanese. Spcl: sushi. D daily 5-midnight. **(M)** **AE.**

ING STREET CAFE—213 Sixth Ave.,255-5731. Casual. New American. Spcls: blackened fish, chicken with pears and cider cream. L Tues.-Fri. 11:30-3. D Tues.-Sun. 5:30-11. Br Sun. 11:30-4. **(M)** **AE.**

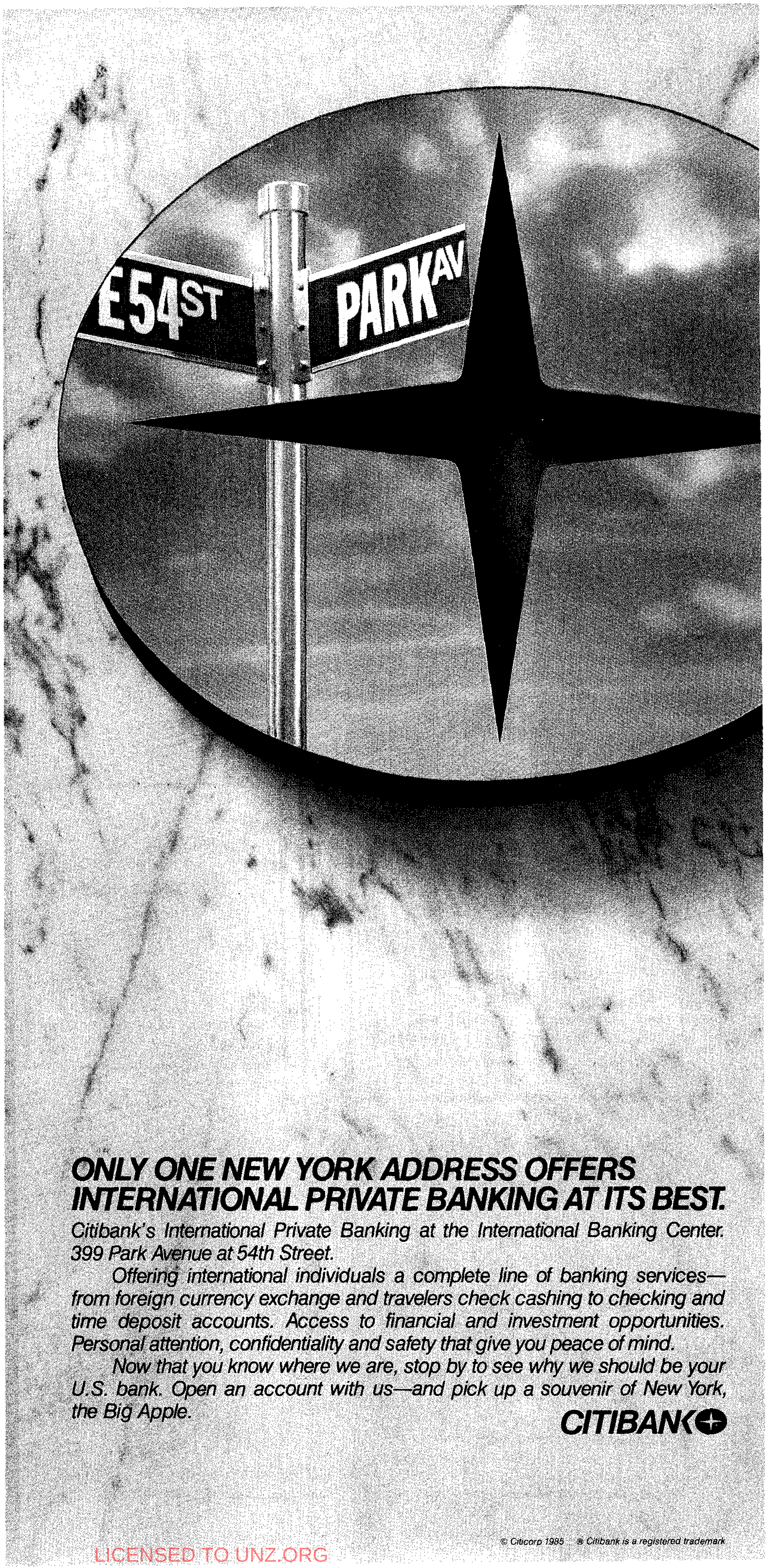
NICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 4:30-11:30. S daily 11:30-3 a.m. Ent. Mon.-Sat. from 9:30. **(M)** **AE, DC, MC, V.**

GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M)** **AE, DC, MC, V.**

NCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

VILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** **AE, DC, V.**

XARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks,



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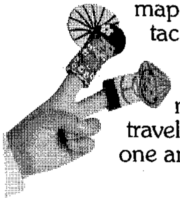
GIVE THEM THE WORLD.



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crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St., 924-6420. Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thurs. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

UKRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.–Thurs. 11 a.m.–midnight, Fri.–Sun. to 1 a.m. Br Sat.–Sun. 11–5. Private parties for 100. **(I)** **No credit cards.**

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

VILLAGE GREEN—531 Hudson St., 255-1650. Dress opt. American. Spcls: summer special 1½-lb. lobster, swordfish, salmon, steak, banana Foster, frozen soufflé. Res. sug. D Tues.–Sat. 5:30–11:30. Private parties for 50. Pianist Tues.–Sat. from 5 p.m. Closed Sun. & Mon. **(M)** **AE, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** **AE.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–10:30. Sat. 4–11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsz chicken, soong tze scallops, chen pi beef. Res. sug. daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V**

IBIZA—369 Lexington Ave., at 41st St., 953-0342 Casual. Spanish/Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug Open daily 11:30 a.m.–midnight. Br Sat.–Sun. noon-4. **(M)** **AE, CB, DC, MC,**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game i season, fresh Dover sole. Res. nec. Open for L & Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre theater D. **(M)** **AE, MC,**

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casua Provençal French. Spcls: bouillabaisse, mignonnett d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fr noon–2:30. D daily 6–11. **(M)** **AE, DC, MC,**

MESA DE ESPANA—45 East 28th St., 679-2263. Casual. Spanish/seafood. Spcls: paella Valencia, zarzuel chicken villaroy. Res. sug. Open for L & D Sun. Thurs. noon–10:30, Fri.–Sat. to 11. Guitarist Thurs. Sat. from 6. **(M)** **AE, MC,**

MINDY'S—212 E. 42nd St., in the Harley Hotel, 49 8900. Jacket req. International. Res. sug. B dai 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. daily 5–10:30. S 10:30–midnight. Light entré served between meals. Ent. **(M)** **AE, CB, DC, MC,**

NICOLA PAONE—207 E. 34th St., 889-3239. Forma Italian. Spcls: camicia da notte, tritone, concertin seasonal specialties. Res. sug. L Mon–Fri. noon–1:3 D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E** **AE, CB, D**

OLE—434 Second Ave., bet. 24th & 25th Sts., 72 1953. Casual. Spanish. Spcl: mariscada. L Mon.–F

11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo-ball soup. Open Sun.–Thurs. 10 a.m.–10 p.m., Fri.–Sat. to 11. Free parking. **(I)** **AE.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso bucco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30–4:30. Bar open till 4 a.m. Outdoor cafe. **(I)** **AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard, thru 11/27, wild game festival. L Mon.–Fri. noon–2:30. D daily 6–11. Pre-theater D 5:30–7:30. Ent. nightly 5:30–1. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. 533-7900. Casual. American. Spcls: steak, prime ribs, seafood. L Mon.–Fri. 11–5. Br Sat.–Sun. 11–5. D daily 5–1 a.m. **(I-M)** **AE, MC, V.**

14th–42nd Streets, West Side

INO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

L QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

IORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso bucco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5 to midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

. HARDY—160 Eighth Ave., at 18th St., 645-1886. Casual. American. Spcls: prime sirloin steak, pasta primavera, broiled seafood. Res. sug. L Mon.–Fri. 11–4. Br Sat.–Sun. 11–4. D daily 4:30 p.m.–4 a.m. Private parties for 150. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

IDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5–11, Fri.––Sat. to midnight. Complete D 5–10. Music Mon.–Thurs. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

ISPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: shrimp & scallop curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.–Sat. noon–4:45. D Mon.–Sat. 4:45–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ENS—72 W. 36th St., 947-3636. Casual. American/Continental. Spcls: Keens mutton chop, medallions of veal with shallots, crispy duck with fresh fruit, grilled halibut with corn sauce. Res. nec. L Mon.–Fri. 11:45–2:45. D Mon.–Sat. 5–11. Private parties. Closed Sun. **(M)** **AE, DC, MC, V.**

COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M)** **AE, DC, MC, V.**

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LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MESON TOLEDO—318 W. 23rd St.,691-0529. Casual. Spanish. Spcls: Maine lobster, paella, mixed-seafood in garlic sauce. Res. nec. L daily 11:30–3. D Sun.–Thurs. 3:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken Marbella, coulibiac of Norwegian salmon, N.Y. shell steak. Res. nec. L cruise boards at 11:30. D cruise boards at 5:30. Private parties for 15–700. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AU MANOIR—120 E. 56th St., 753-1447. Casual. French. Spcls: fricassée de veau, bass au beurre blanc, bay scallops à la nage. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–10, Sat. from 5. Shoppers spcl. D 5:30–7:15. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

CAFE ARGENTEUIL—253 E. 52nd St., 753-9273. Jacket required. Traditional French. Spcls: rouget souffle, medaillon de veau maintenon. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30, Sat. 6–11. Closed Sun. **(E)** **AE, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon–midnight. **(I)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CHRISTO'S—143 E. 49th St., 355-2695/6. Casual. American/Italian. Spcls: lobster, steak, veal piccata. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 4:30–2 a.m., Sat.–Sun. from 4. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M)** **Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 5–10:30. Cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists.**(I-M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOE & ROSE—747 Third Ave., bet. 46th–47th Sts., 980-3985. Casual. American/Italian. Spcls: steak, lamb chops, fish, manicotti. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–10. Closed Sat.–Sun. **(M)** **AE, DC.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St., & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30. Private parties for 40. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA PIAZZETTA—Drake Swissotel, 440 Park Ave., at 56th St., 223-3876. Casual. Continental/Swiss. Spcls: l'emince de veau Zurichoise, sauteed breast o duckling with blueberry sauce, fillet of sole with mushrooms in paprika wine sauce. Res. nec. B buffe daily 7–10:30. L daily 11:30–2:30. Br Sun. 11:30–2:30. D daily 5:30–11:30. Pianist Mon.–Fri. 8–midnight. **(M-E)** **AE, CB, DC, MC, V**

LA RECOLTE—110 E. 49th St., 421-4389. Formal French. Spcls: quail braised in champagne with fres pasta, salmon with lettuce cream sauce, filet of veniso with juniper berries. Res. sug. L Mon.–Fri. 11:30–3 D Mon.–Sat. 6–11. Closed Sun. **(E)** **AE, CB, DC, MC, V**

LAURENT—111 E. 56th St., 753-2729. Formal. French Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V**

LE CYGNE—55 E. 54th St., 759-5941. Formal. French Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–1 Sat. to 11. Closed Sun. **(E)** **AE, DC**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto pollo Valdostana, scaloppine Castellana. Res. sug. Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri. Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC,**

LE PERIGORD—405 E. 52nd St., 755-6244. Forma French. Spcls: confit de canard, mignon de vea crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC,**

LUTECE—249 E. 50th St., 752-2225. Formal. Frenc Spcls: escalope de saumon à la moutarde, rognons veau au vin rouge, médaillons de veau aux morille Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–1 Closed Sun. **(E)** **AE, CB, DC**

MAUDE'S—Lexington Ave., & 51st St., 753-151 Casual. American/Continental. Spcls: angel's ha pasta with broccoli & shrimp, prime ribs, scallop shrimp Pernod. B daily 7–9:30. Buffet L Mon.–Sa 11:30–2:30. D daily 5–midnight. Snack menu dail 11:30 a.m.–midnight. Champagne buffet Br Su 11–3. **Lobby Bar:** Daily noon–midnight. **(I-M)** **AE, CB, DC, MC,**

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Ita ian. Spcl: angel's hair. Res. nec. L Mon.–Fri. noon–

D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.–Fri. 11:45–3. D Mon.–Fri. 3–11:30, Sat.–Sun. from 4:30. Pre-theater spec. D 4:30–7. Valet parking from 7. Party room avail. by advance res. **(M)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11, Sun til 10:30. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: sushi, japanese style steak, seafood. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10. After theatre D 10–midnight. Private tatami rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking/Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon–3. D daily 6–midnight. Private parties for 10–60. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

LGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.–Fri. 7:30–11. Br Sat.–Sun. 9–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcl: *vitello tonnato.* Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BEANSTALK—1221 Sixth Ave., bet. 48th–49th Sts., 997-1005. Casual. Nouvelle/American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon.–Sat. 11–4. Br Sun 11–4. D Mon. 4–9, Tues.–Thurs. to 11, Fri.–Sat. to 11:30, Sun. to 8. Private parties for 180. **(I)** **AE, CB, DC, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.,** 593-1627. **(M)** **AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30–4. D daily 4–1 a.m. Pianist nightly. **(M)** **AE, CB, DC MC, V.**

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CAFE 43—147 W. 43rd St., 869-4200. Casual. French/International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11:30. S 11:30–1:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

D'ANGELO—242 W. 56th St., 247-1070. Jacket required. Italian. Spcls: crabmeat and morzarella di bufala, fettuccine with fresh artichoke sauce, spiedino di gamberi imperiale, piccata del sansovino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to

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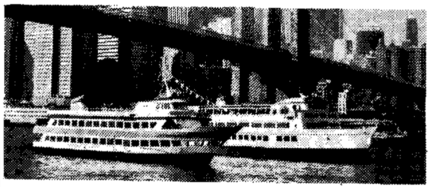

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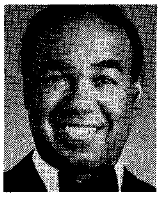

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FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. (M) AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon–midnight daily. (M) AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. (M) AE, CB, DC, MC, V.

IL GATTOPARDO—49 W. 56th St., 586-3978. Casual. Northern Italian. Spcls: chicken scarpariello, scampi Gattopardo, fettuccine quarto formagio. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Closed Sun. (M) AE, CB, DC, MC, V.

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.**, 315-3808. (M) AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. (M) AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. (I) AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. (E) AE, CB, DC, MC, V.

LAI LAI WEST—859 Ninth Ave., at 56th St., 586-5083. Casual. Hunan–Szechuan. Spcls: sea-treasure de lux, three glass chicken, snow white. Res. nec. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. to midnight. (I) AE, DC.

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. (E) AE, DC.

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. (M) AE, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. (I-M) AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. (I-M) AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. (M) AE, DC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French/Italian. Res. sug. Cocktails Mon.–Fri. from 4, Sat. from 3, Sun. from noon. D Sun.–Mon. 5–10 (open till midnight), Tues.–Sat. to 11:30 (open till 1 a.m., Fri.–Sat. till 2.) Pre-theater D 5–7. Br Sun. 11:30–3. Live orchestra Tues.–Thurs. 7–1 a.m., Fri.–Sat. 8–2 a.m., Sun. 6–midnight. Music charge after 7. (M). **Rainbow Grill:** Jacket required. Nightclub offering French/Italian menu. Res. sug. D Mon.–Thurs. 7–midnight, Fri.–Sat. to 12:30. Shows Mon.–Sat. 9:15 & 11:30 (show cover). (M) AE, CB, DC, MC, V.

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RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. **(M)** **AE, CB, DC, MC, V.**

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.–Sat. 11:45–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(M)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

ENTH AVENUE JUKE BOX CAFE—637 10th Ave. at 45th St.,315–4690. Casual. Nouvelle American. Spcls: tuna steak au poivre. Res. sug. Open daily noon to 1 a.m. Parties for 40. **(I)** **AE, MC, V.**

OP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.–1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Ave. at 71st St.,** 595-8599. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

LFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. to midnight. Spcl. pre-theater D 5–7. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

ONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DL BISTRO—725 Fifth Ave., at 57th St. 832-1555. Casual. Northern Italian. Spcls: fresh gnocci, pastas, and grilled vegetables. L Mon.–Sat. noon–4. Private D parties for 100. **(M)** **AE, CB, DC, MC, V.**

ELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, DC, MC, V.**

AN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

RAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

N ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. **(M)** **AE, CB, DC, MC, V.**

APLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.–Sat. 8 a.m.–11 p.m., Sun. 9 a.m.–9 p.m. Br Sun. noon–4. **(I)** **AE, DC.**

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.–Sat. noon–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse. D daily 5:30–11. Complete D. **(M)** **AE, DC, MC, V.**

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.–Fri. 11:30–3. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pianist nightly from 9:30. Private parties. **(M)** **AE, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7–11. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 5:30–11:30. S daily till 12:30 a.m. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10; 10:30 p.m.–12:30 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30, Sat. 8–11. L Mon.–Sat. noon–2:30. Br Sun. 11–2:45. Tea Mon.–Fri. 3:30–8, Sat.–Sun. from 4. "After 8": Mon.–Sat. 8–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to 12:30, Sun. 4–11. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.–Sat. 8–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Pre-theater D 5:30–7. Closed Sun. **(M)** **AE, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. 11:45–3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

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TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M) AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M) AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.–Sat. 6–10. Private parties. Closed Sun. & Mon. **(M) AE.**

AZUMA YA—406 E. 64th St., 758-9555/9639. Casual. Japanese. Spcls: ten varieties of lobster, beef-asparagus yaki, tuna teriyaki. Res. sug. L Mon.–Fri. 11–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Free dim-sum with cocktails daily 5–7. Japanese garden. **(M) AE, DC, MC, V.**

BARBIZON—140 Lexington Ave., at 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American–Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. **(M) AE, CB, DC, MC, V.**

BAUMERS—1651 Third Ave., at 92nd St., 831-8301. Casual. American/Continental. Spcls: Caesar salad, raspberry duck, chicken potpie. Res. sug. D only Mon.–Sat. 5–11. Private parties for 25–65. Closed Sun. **(M) AE, CB, DC, MC, V.**

BORDER CAFE—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M) AE, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M) AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. Outdoor cafe. **(I-M) AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M) AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D daily 6–1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7–10:30 a.m. Buffet L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E) AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M) AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I) AE, CB, DC, MC, V.**

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626/758-1828. Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.–Thurs. noon–11, Fri.–Sat. to midnight. Closed Sun. **(M) AE, CB, DC, MC, V.**

JACQUELINE'S—132 E. 61st St., 838-4559. Swiss/French. Jackets req. Spcls: Shrimp in cream sauce with tomatoes and chives, poulet Jacqueline. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. **(M) AE, CB, DC, MC, V.**

KID CREOLE—1461 First Ave., at 76th St., 879-7676. Casual. Cajun/Creole. Spcls: jambalaya, gumbo, barbecue jumbo shrimp, blackened redfish. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Outdoor cafe. **(M) AE, CB, DC, MC, V.**

KLEINE KONDITOREÎ—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.–Sat. 10–3:30. D Mon.–Thurs. 3:30–11, Fri.–Sat. to midnight, Sun. 10 a.m.–11 p.m. Complete L & D. **(I-M) AE, DC.**

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 & 9. Closed Sun. **(M) AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E) AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M) No credit cards.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual American/Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, roast saddle of lamb. Res sug. L Mon.–Fri. 11:30–3. D daily 5–midnight. B Sat.–Sun. 11:30–4. Private parties. Outdoor garden **(M) AE, DC, MC, V**

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M) AE, DC, MC, V**

MANHATTAN CAFE—1161 First Ave., at 64th St., 888 6556. Casual. American/Continental. Spcls: steak chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5 Prix fixe Br Sat.–Sun. 11:30–4. D daily 5–11:30. **(M E) AE, CB, DC, MC, V**

MARIGOLD—746 Madison Ave., bet. 64th & 65t Sts., 861-8820. Casual. Continental. Spcls: chicke breast sautéd with apples and Calvados brandy sauce broiled salmon with brandy sauce, old fashione chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30–5 D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30–4 **(M) AE, CB, DC, MC, V**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628 2100. Casual. American. Spcls: Pizza with mozzarell and fontina, pasta squares with Japanese herbs, choco late raspberry terrine. Res. sug. L Mon.–Fri. noon– D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. B Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sa 5–7. **(M) AE, CB, DC, MC,**

MOCCA ROYALE—1584 Second Ave., at 82nd St 737-2322. Dress opt. Hungarian. Spcls: Hungaria mixed-grill, beef goulash, stuffed cabbage, chicken pa prikas. Res. sug. D only Tues.–Sun. 6–2 a.m. Gyps orchestra Tues.–Sun. Closed Mon. **(M) AE, CB, DC, MC,**

NICKELS—227 E. 67th St., 794-2331. Casual. Amer can. Spcls: steak, chops, seafood. Res. sug. D dail 5–11. Bar Mon.–Sat. till 1 a.m. Pianist Mon.–Sat. **(M AE, CB, DC, MC,**

PARADISE PIZZA—316 E. 86th St.,517-3260. Casua Spcls: panned pizza, veal picatta, lasagna. Ope Sun.–Thurs. noon–11, Fri., Sat. till midnight. **(I) AI**

PICCOLO MONDO—1269 First Ave., bet. 68th & 69t Sts., 249-3141. Formal. Northern Italian. Spcl: scan pi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parl ing. **(M) AE, CB, DC, MC,**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierr** Formal. Continental/French. Spcls: supreme of p geon with hazelnut dressing, sauteed shrimp in sau piquante, medallions of veal with chive sauce, salmc with wild mushrooms and herbs. Res. sug. B dai 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sa 6–7. Pianist daily 8–1. **The Rotunda:** English afte noon tea daily 3–6:30. **(M-E) AE, CB, DC, MC,**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jack required. American. Spcls: steak, chops, 4–8 lb. lo ster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist nightly & Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

SALA THAI—1718 Second Ave., bet. 89th–90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.–Sat. 4:30–11:45, Sun. to 11. **(I-M)** **AE, CB, DC.**

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. American/Continental. Spcls: mussels mariniere, chicken gismonda, barbecued St. Louis back-ribs. Res. sug. L Mon.–Fri. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. **(M)** **AE, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.–Sat. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L **(E)** **AE, CB, DC, MC, V.**

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan/Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 3–10:30, Sun. from 1. **(I-M)** **AE, CB, DC, MC, V.**

RUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

NCORA—2330 Broadway, at 85th St., 496-9240. Casual. Italian. Spcls: baby squid with tomatoes, parsley & garlic flavored olive oil, papparadelle with artichokes & fresh duck broth, charcoal broiled veal chop, grilled gumbo shrimp, woodburning pizza oven. L Mon.–Fri. noon–4. D daily 5–1 a.m. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

ARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

VALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, branzino livornese, scaloppine alla genovese, Italian cheesecake. Res. sug. L Mon.–Fri. 11–4. Br & L Sat.–Sun. 11–4. D Sun. & Mon. 4–midnight, Tues.–Sat. 4–1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

NSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: chicken cordon bleu, baked salmon steak, chicken Brazilian, hamburgers. B daily 7–11:30. L daily 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

NON'S ON THE PARK—432 Columbus Ave., at 81st St., 878-6800. Casual. American/Continental. Spcls: seafood salad, daily fresh fish, grilled leg of lamb. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11–4. D Sun.–Thurs. 5–12:30, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

ORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

UNAN PARK—235 Columbus Ave., bet. 70th & 71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

LA TABLITA—65 W. 73rd St., 724-9595. Casual. Argentine/Italian. Spcls: parrillada (mixed-grill), shrimp La Tablita, fettuccine blanco & verde with langostinos. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. Private parties for 50. **(M)** Also **La Tablita II—1 Herald Sq.,** 244-4488, and **La Tablita South Street Seaport, 11 Fulton St.,** 608-7420. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thurs. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1. Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat. 11–4:30, Sun. 10:30–4:30. Enclosed sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30–5. Ent. Tues.–Sun. **(M)** **AE, CB, DC, MC, V.**

BRONX

SEASHORE—591 City Island Ave., 885-0300. Casual. American/Continental/seafood, Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L daily 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Seafood buffet Mon.–Thurs. Ent. Fri.–Sat. **(M)** **AE, DC, MC, V.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St., 718-875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. 11:30–9, Sat. 4–11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11 a.m.–midnight, Fri.–Sat. to 3 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S OF BAYRIDGE—8712 Fourth Ave., 718-748-4545. Casual. Northern Italian. Spcls: ~~hot~~ antipasto, veal Valdostana, lobster Luchiana. Res. sug. L Tues.–Sun. noon–3. D daily 3–midnight. Private parties for 20–75. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

SENIOR'S—3752 Nostrand Ave., at Ave. Y, 718-743-5700. Casual. American. Spcls: fresh fish, mushk steak, roast duck with orange sauce. L Mon.–Fri. 11–4. Br Sat.–Sun. 10–3. D daily 4–10. Private parties for 25–200. **(I-M)** **AE, MC, V.**

QUEENS

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATERS EDGE—44th Drive & the East River, L.I.C., 212-936-7110. Dress opt. Seafood. Spcls: lobster, centre cut swordfish, Norwegian salmon. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thurs. 6–11, Fri.–Sat. to midnight, Sun. 5–11. Br Sun. noon–3. Ent. nightly. **(M)** **AE, DC, MC, V.**

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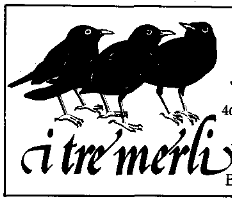

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TUESDAY'S

NIGHTLIFE
DIRECTORY

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, every Mon.-Sat. from 5-9, George Andre. Thurs., Mario Toledo—Choros from Brazil. Fri.-Wed. from 9-2 a.m., Melcio Milito and his new group. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 11/6, Jerry Sokolov Quintet. 11/7, Martha Hyde Quartet. 11/8,9, Walter Bishop Jr. Trio featuring Kathy Farmer. 11/10, Judy Saul Trio. 11/11, Keith Carroll Quartet. 11/12, Walt Wyskoff Quartet. 11/13,14, Nina Sheldon Trio. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 11/10, Wayne Shorter. 11/12-17, Phyllis Hyman. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St., 228-7880. 11/6, Buster Poindexter and His Banshees of Blue. 11/7, John Renborn and Stefan Grossman. 11/8,9, Tom Browne-Noel Pointer Quintet; The Joel Cook Band. 11/13, Exile; Kristie Rose and the Midnight Walkers. **No credit cards.**

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. Jazz Piano Festival. Thru 11/11, Jaki Byard. Music from 9-1 a.m. **AE, MC, V.**

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Tues., Stanley's Washboard Kings. Wed., The Bourbon St. Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Sat., The Great Atlantic Jazz Band. Music Tues.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. **AE, DC, MC, V.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 11/10; 11/12-17, Stan Getz. Shows Sun.-Thurs. at 9 & 11, Fri.-Sat at 8, 10, & midnight. **AE, MC, V.**

FOLK CITY—130 W. 3rd St., 254-8449. 11/6, Barence Whitfield and the Savage. 11/7, The Dead Milkmen; The Young Fresh Fellows; The Stringers. 11/8, Suzanne Vega. 11/9, The Clintons; The Cucumbers; Miracle Legion; The Outlets; Maximum America. 11/10, Comedy with Jane Brucker. 11/11, Sonny Ochs. 11/12, Eileen Clohessy. 11/13, The Ben Vaughn Combo. **No credit cards.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. 11/6, Hal Schaefer with Linc Milliman. 11/7-9, Reggie Workman and Stanley Cowell. 11/10, Nat Jones. 11/11,12, Kirk Lightsey. 11/13-16, Kirk Lightsey Duo. **Upstairs:** 11/7 at 8, Lee Truesdale followed by Annie Golden with Marc Shaiman at 10. 11/8 at 8, Clare Bathe followed by Gail Boggs with Brenda Madison at 10, and Zora Rasmussan with Marc Shaiman at midnight. 11/9 at 9, High Heeled Women, followed by Music and Comedy Showcase at 11 & 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. 11/6-10,13-17, Wed.-Sat. 10-3 a.m., singer David Allyn with Scott Hardy on guitar and Jay Anderson on bass. Mon.-Fri. 5-10, singer pianist Sorrow Astrasa. Mon. 10-3, Baba Motta. Tues. 10-3, Chuck Wayne Trio. Sun. 5-10, Stan Edwards Duo followed by Leslie Pintchik and Scott Hardy from 10-3 a.m. **AE, CB, DC, MC, V.**

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 11/6, at 8:30, Inez Newton with Michael Wright. 11/7,8 at 8, Kate Stern. 11/8 at 10:30, Joe Ardigo. 11/9 at 8, Saundra Messinger with Bob Goldstone; Arnie Chandler with John Delfin at 10:30. 11/11 at 8:30, Jay Leonhart with Mike Renzi. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.-Sat. *from* 7:30-12:30 *a.m., in addition from* 4-9, Lee Musicker plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4-9, and Mon. 7:30-12:30. **AE, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 11/6, Bill Block and Big Bang. 11/8, The Limits. 11/15, Pep in the Cat. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.-Sat. from 9:30 p.m., Sun.-Mon. from 9. Thru 11/9,12-16, Lou Levy, Michael Moore. 11/10,11, Esther Blue. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 11/30, Jonathan Schwartz, disc jockey and writer, Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band. Closed Sun. **AE, DC, MC, V.**

NEW DEAL—152 Spring St., 431-3663. Art deco room. The Andy Tuck Jazz Duo play every Wed.-Sat. from 9-2 a.m. **AE, CB, DC, MC, V.**

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Bar/continental restaurant. 11/6,7,13,14, Dorothy Stallworth. 11/8,9, Phoebe Legere. 11/10, Jill McManus. 11/12, Patti O'Connor. Music from 9:30. **AE, CB, DC, MC, V.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, Cathy Chamberlain with pianist Howie Wyeth. Fri. at 9, Howie Wyeth and guitarist Danny Kane. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, The Pete Compo Trio. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 11/7, The Damned. 11/8, Stryper. 11/9, Everything But The Girl. 11/11, Pretty Poison. 11/14,15, Nils Lofgren. **No credit cards.**

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 11/6, Chicago's Big Band Machine. 11/7, James Campagnola and Friends. 11/8,9, Band of Doom. **MC, V.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2-6. Legendary trumpeter Doc Cheatham, Sun. 3-7. Gil Evans's Orchestra, Mon. 9:30-midnight. Thru 11/10, Phil Woods Quintet with Tom Harrell, Hal Galper, Steve Gilmore, Bill Goodwin. 11/11, Gil Evans' Orchestra. 11/12-17, King of the Omniverse Sun Ra Arkestra. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Thru 11/9, Gloria Lynne. Tues.-Thurs. at 9 & 11, Fri.-Sat. at 10 & midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 11/6, Elliot Murphy and Band. 11/7, Kristi Rose with Chris Christos. 11/8,9, Big Jay McNeely. 11/11, The Daybreakers. 11/13, The Skip Castro Band. Shows from 9 p.m. **No credit cards.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 11/10, Slide Hampton Quintet featuring Kevin Eubanks, James Williams, Ray Drummond, and Jeff Watts. 11/12-17, Joe Henderson Trio featuring Ron Carter and Al Foster. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 11/6-10, The Woody Shaw Quartet. 11/12, Jam Session with Percy France. 11/13-17, Dakota Staton. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8. Thru 11/9, pianist Mike LeDonne with Jamil Nasser on bass. 11/10, guitarist Gene Bertoncini with Michael Moore on bass. 11/11, pianist Jim Roberts with Dave Dunaway on bass. 11/12-16, pianist Larry Willis with Rufus Reid on bass. **AE.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. 11/6, Robert Gordon; Don Morrell and the Meteors. 11/7, Who It Is. 11/8, Spencer Davis Band; Snuff. 11/9, Paul Butterfield Blues Band; Snuff. 11/10, Elvin Bishop; Danny Toan. 11/11/ Acoustic Straubs featuring Dave Cousins, Brian Willoughby and John Ford. 11/12,13, Dickie Betts. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 11/10, Mort Sahl. 11/12-17, Ronn Lucas. **AE, MC, V.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, showcase for stand-up comics and singers. Sun.-Thurs. the fun starts at 9. Fri.-Sat. 8:30 & midnight. **AE, MC, V.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250 Full menu, comics, singers and impressionists, every Mon.-Sat. **AE, MC, V**

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Ron Darian, John Mendoza, King & Mende, Sun.-Thurs 8-4 a.m., Fri. & Sat. two shows at 8 & midnight. **No credit cards**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733 Magic cabaret with professional magicians, Fri.-Sat from 8 p.m. **No credit cards**

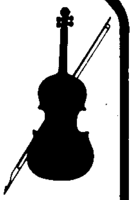
MONKEY BAR—60 E. 54th St. (in the Elysee Hotel) 753-1066. Mon.-Fri. pianist Johnny Andrews 5:30-7:30. Continuous entertainment. Tues. Dann Curtis. Wed.-Sat. Marian Paige and Mel Martin Closed Sun. **AE, CB, DC, MC,**

MOSTLY MAGIC—55 Carmine St., 924-1472. Night club/theater featuring magic and comedy. 11/6,7 magician Imam, Devlin and comedian Terry Day 11/8, magician Slydini and juggler Tony Duncan 11/9, magicians Torkova and Imam. 11/12, Showcase. Tues.-Thurs. at 9:30, Fri. at 9 & 11. **AE, MC,**

DISCO/DANCING

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th 59th Sts., 247-7000. Lively discotheque, Mon.-Fr 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. **A**

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 11/1 the Mike Cerratti Trio alternating with singer-pianis Tommy Furtado. Nightly except Sun., from 8 p.m.- a.m. **AE, CB, DC**



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REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.–Sat. 6–midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing, Thurs.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa and the Caribbean. 11/6,7, Judy Mowatt. 11/8, Brazilian Energy. 11/9, Mikata. 11/12–14, Gato Barbieri. **AE, V.**

VISAGE—610 W. 56th St., 247-0612. Multi-level disco club with live entertainment including pool and ice shows. Open Tues.–Sat. 10 p.m.–4 a.m. **AE, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Every Wed.–Sat. at 6:30, Blossom Dearie . . . Thru 11/9, Karen Akers, Wed. at 9, Thurs.–Sat. at 9 & 11 . . . 11/12–12/7, Martha Ray, Tues. at 9, Wed.–Sat. at 9 & 11. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a richly spiced revue *Panache,* produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9 & 11:30. **AE, CB, DC, MC, V.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. **AE.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 11/9, Kay Starr. 11/11–16, the outrageous singer/comedienne Jamie DeRoy. **AE.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC, MC, V.**

JAN WALLMAN'S—28 Cornelia St., bet. Bleecker and West 4th Sts., 242-9557. 11/8, John Zickefoose with Wes McAfee. 11/9, Judy Kreston and David Lahm. 11/10, Barbara Lea with Wes McAfee. 11/14, Cheryl Hoenemeyer. **No credit cards.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1985,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Susan J. Jacks, Herndon Lackey, Nora Mae Lyng and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. 11/18 at 8:30, Cynthia Crane. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 11/6, Vallie Mell. 11/7,14,21, John Meyer and Leila Martin. 11/8, Leigh Clarkgranville; Wade Corey. 11/9, Toba Sherwood; Julie Sheldon. 11/10, The Entertainment Committee Musical Comedy Trio. 11/12, Mary Ellen Bernard. 11/13, Laura Jean. **AE, MC, V.**

PARK TEN—10 Park Ave., at 34th St., 889-1310. Supper club. Thru 11/9, jazz singer Susannah McCorkle. Wed. & Thurs. at 9, Fri. & Sat at 8:30 & 10:30. **AE, CB, DC, MC, V.**

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!,* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 11/24, The Glenn Zottola Orchestra featuring Johnny Desmond. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Singer Julie Wilson accompanied by pianist Billy Roy in *'S Wonderful, 'S Marvelous, 'S Julie, A Gershwin Celebration,* Tues.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper club/bar. Thru 12/31, Bobby Short, the legendary saloon singer accompanied by Beverly Peer and Robbie Scott, Tues.–Sat. at 10 and midnight. **Bemelmans Bar:** Barbara Carroll plays Tues.–Sat. at 10 p.m. **AE, CB, DC, MC, V.**

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HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.–Sun. 6–11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues. & Thurs.–Sun. from 7–midnight, Mon. & Wed. pianist Betsy Hirsch takes over. Every Mon.–Fri. from 3–7, pianist Spencer Glanz, and Sat.–Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.–Thurs. from 4–2 a.m., Fri. to 4 a.m., Sat. 9–4 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Mon.–Fri. 6–11. Sat.–Sun. pianist Nancy Winston, 6–11. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30–1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS—Fifth Ave. and 55th St., 753-4500. **King Cole Room:** Bob Wetherbee plays piano Mon.–Fri. 5:30–7; 9–11. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel Tues.–Sat. 6–10 p.m. Lynn Richards entertains from 10–2 a.m. Norm Kubrin plays Sun.–Mon. 8–1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.–Sat. 9–2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9–2 a.m., Tues.–Thurs. 5:30–8:30. Singer-pianist Julie Heberlein, Fri.–Mon. 5:30–8:30. **AE, CB, DC, MC, V.**

BACKGROUND MUSIC

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.–Sat. from 8. **AE, CB, DC, MC, V.**

DIVINO—1542 Second Ave., bet. 80th–81st Sts., 517-9269. Every Tues., Wed. & Sat. from 9–1 a.m., Melvin Jefferson plays the music of Cole Porter and Rodgers & Hart. Thurs. & Fri., Nancy Marano plays famous Broadway show tunes, past and present. **AE, DC, MC, V.**

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.–Sat., 6:30–10. **AE, CB, DC, MC, V.**

PIANO ROOMS

HANRATTY'S—1754 Second Ave., 289-3200. Thru 11/9, 12–16, Roger Kellaway. 11/10, Keith MacDonald. 11/11, Dick Hyman. Sun.–Thurs. at 8:30 & 10:30, Fri.–Sat. at 9 & 11. **AE.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Thru 12/28, singer-pianist Chris Barrett, Wed.–Sat. from 10–1 a.m. **AE, CB, DC, MC, V.**

LES TUILERIES—40 Central Park South, 832-3835. Art Deco restaurant/piano bar with singer-pianist Ann Hampton Callaway performing every Wed.–Sat. from 9:30–1:30 a.m. Singer-pianist Frank Underwood, Sun.–Tues. from 8:30–12:30. **AE, CB, DC, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.–Sat. from 7 p.m. **AE, CB, DC, MC, V.**

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.–Sat. from 8:30 p.m. **AE, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing nightly from 8 p.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Rebecca Koborie. Wed. & Fri., Bobbi Miller. Thurs., Bucky Bucholtz. Sat. George Cotton. Music from 8. **AE, DC, MC, V.**

TED HOOK—256 W. 52nd St., 247-4949. Ted Hook's latest restaurant/piano bar with Ronny Whyte at the piano every Tues.–Sat. from 10 p.m.; Mon., Ronnell Bright takes over. **AE, MC, V.**

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RADIO
HIGHLIGHTS

Wed., Nov. 6

:00/WNCN— **ebussy:** *Printemps;* **Wagner:** *Siegfried:* 'Forest Murmurs."

WNYC—Reich: *Desert Music.*

:04/WQXR-AM/FM—Beethoven: 'Leonore" Ov #3; **andel:** Recorder Cto in -Flat, Op. 4, #6.

:00/WNCN—Viotti: uo Concertante for 2 iolins in D, Op. 29.

:00/WNCN— **erlioz:** *Roman Carnival:* v, Op. 9.

:03/WQXR-M/FM—Francaix: ivertissement for assoon & String Qt; **ameau:** *Zoroastre:* 7 ances.

:00/WNCN— **arious:** Dance Music of e High Baroque; **Field:** to for Piano #2 in A-lat.

NYC—The Minnesota rchestra. Neville arriner, conductor. **ippett:** *A Child of Our ime.*

:05/WQXR-M/FM—Mozart: Sym 30 in D; **Copland:** *Our wn:* Suite.

:00/WNCN—Mozart: to for Piano #25 in C; **rainger:** *Molly on the ore.*

Thurs., Nov. 7

00/WNCN— **rensky:** Piano Trio #1 d, Op. 32; **Wagner:** *hengrin:* Prelude to Act .

NYC—Harris: Sym ; **Sessions:** Sym #3; **arter:** Piano Sonata; **iegger:** String Qt.

04/WQXR-M/FM—Liszt: *psodie Espagnol;* **itten:** *Soirees Musicales.*

00/WNCN—Mozart: agio for English Horn Strings in C

00/WNCN—Tartini: nata a Quattro in D; **agner:** *Tannhauser:* v.

03/WQXR-M/FM—Scientific nerican Music Festival. ve broadcast from the QXR Concert Theater, turing the Beaux Arts o.

8:00/WNYC— Chamber Music Society of Lincoln Center. **Mozart:** Fugues After Bach; **Beethoven:** String Qt, Op. 95; **Berg:** String Qt, Op. 3.

8:06/WQXR-AM/FM—Bach: Brandenberg Cto #2 in F; **Rachmaninoff:** *Symphonic Dances.*

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. Jan DeGaetani, mezzo-soprano and Gilbert Kalish, pianist. **Tchaikovsky:** "A Summer Love Tale"; "Take My Heart Away"; "None but the Lonely Heart"; **Davidovsky:** "Lost"; **Ives:** "The Things Our Fathers Loved (and the greatest of these was Liberty)"; "Down East"; **Wernick:** "I, too . . . "; **Crumb:** "The Sleeper."

Fri., Nov. 8

3:00/WNCN— **Tchaikovsky:** Cto for Violin in D, Op. 35; **Pasquini:** "Cuckoo" Toccata.

WNYC—Luening: *Evangeline.*

4:04/WQXR-AM/FM—J. C. F. Bach: Sonata for Clavier, Flute & Violin; **Strauss:** *Artist's Life.*

5:00/WNCN— **Lalande:** *Symphony for the King's Supper;* **J. Strauss Jr.:** "Emperor" Waltz, Op. 437.

6:00/WNCN—Saint-Saens: Le Rouet d'Omphale, Op. 31; **Tchaikovsky:** *Souvenir d'un lieu Cher,* Op. 42, #1.

7:03/WQXR-AM/FM—Bach: English Suite #3: Bourees 1 & 2; **Chausson:** *Poeme;* **Rossini:** *A Short Excursion Train.*

8:00/WNCN—Mozart: Qnt in c; Sym #31.

WNYC—Hovhannes: *Triptych.*

8:05/WQXR-AM/FM—K. Stamitz: Flute Cto; **Copland:** Dance Sym; An Outdoor Ov.

9:00/WNCN— **Wieniawski:** Cto for Violin #2 in d, Op. 22; **Franck:** Chorale #2 in b.

9:06/WQXR-AM/FM—Detroit Symphony Orchestra. Gunther Herbig, conductor; violinist Anne-Sophie Mutter. **Brahms:** Tragic Ov; **Mozart:** Violin Cto #5 in A; **Shostakovich:** Sym #5.

Sat., Nov. 9

10:00 a.m./WNCN— **Bach:** Cantata, "Der Himmel Lacht, die Erde Jubiliert"; **Mozart:** Cto for Piano #26 in D, "Coronation."

WNYC—Schubert: "Wanderer" Fantasy in C; **Janacek:** *Diary of One Who Vanished.*

10:04 a.m./WQXR-AM/FM—Vivaldi: *L'Estro Armonico,* Op. 3: Violin Cto #4 in e; **R. Strauss:** *Macbeth.*

12:00/WNCN— **Handel:** *Solomon:* Arrival of the Queen of Sheba; **Saint-Saens:** Sym #3 in c, Op. 78, "Organ."

WNYC—1985 Salzburg Festival. The Vienna Philharmonic. Riccardo Chailly, conductor; pianist Alfred Brendel. **Mozart:** Piano Cto in d; **Dvorak:** Sym #9 in e, Op. 95, "From the New World."

2:00/WNCN—National Symphony Orchestra. Mstislav Rostropovich, conductor; trumpeter Maurice Andre. **Kabalevsky:** *Colas Bregnon:* Ov; **Haydn:** Cto for Trumpet in E-Flat; **Marcello:** Cto for Trumpet; **Shostakovich:** Sym #1 in F, Op. 10.

2:05/WQXR-AM/FM—Saturday Afternoon at the Opera. **Cherubini:** *Medea* (Callas, Modesti, Scotto, Picchi, Pirazzini, Orch of La Scala, Milan/Serafin).

4:00/WNCN— **Prokofiev:** *Love for Three Oranges,* Op. 33; **Beethoven:** Piano Trio in G, Op. 121a, "Kakadu."

5:05/WQXR-AM/FM—Gretry: *La Caravane du Caire:* Chaconne, Minuet & Tambourin; **Pachelbel:** *Canon.*

6:00/WNCN—Soler: Sonata for Harpsichord in D; **Rossini:** *La Boutique Fantasque.*

6:04/WQXR-AM/FM—Mozart: Violin Cto #4 in D; **Bax:** *The Happy Forest.*

8:00/WNCN—Artist's Image. Lazar Berman, pianist. **Scriabin:** Sonata for Piano #3 in f-sharp, Op. 23; **Prokofiev:** Sonata for Piano #2 in d, Op. 14; **Liszt:** Hungarian Rhapsody #3 in B-Flat.

9:00/WKCR—Opera Topics. Lorenzo Alvary, host. Maestro Alfredo Silipigni, Director, New Jersey State Opera, guest.

WNCN—Saturday Night Opera. **Mozart:** *Magic Flute* (Mathis, Ott, Araiza, Hornik, Van Dam, Berlin German Opera Chorus, Berlin Phil/Karajan).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor; pianist Peter Frankl. **Bartok:** *Deux Portraits,* Op. 5; **Beethoven:** Paino Cto #2 in B-Flat, Op. 19; **Stravinsky:** *Petrouchka.*

9:30/WKCR—The Paris Opera 50 Years Ago. Stefan Zucker, host. **Gounod:** *Faust* (Berthon, Vezzani, Journet, Musy).

Sun., Nov. 10

9:04 a.m./WQXR-AM/FM—Handel: Organ Cto #4 in d, Op. 7; **Ravel:** *Mother Goose Suite.*

10:00 a.m./WNCN—Classic Guitar. **Villa-Lobos:** Prelude for Guitar #1 in e; **Bach:** *Anna Magdalena Notebook.*

WNYC—Sviatoslav Richter in Performance.

11:00 a.m./WNCN—J. Strauss Jr.: "Blue Danube" Waltz, Op. 314; **Beethoven:** Sonata for Piano #3 in C, Op. 2, #3.

12:00/WNYC—Mostly Mozart Festival. **Mozart:** Sym #21 in A; **Torelli:** Sonata #7 in D for Trumpet & Orch.

1:00/WNCN—Chicago Symphony Orchestra. Erich Leinsdorf, conductor; soprano Erie Mills; trumpeter Adolph Herseth. **Berg:** *Lulu:* Variations; Song of Lulu; Adagio; **Bach:** Cantata, "Jauchzet Gott in allen Landen"; **Bruckner:** Sym #1 in c.

3:04/WQXR-AM/FM—New York Philharmonic. Klaus Tennstedt, conductor; pianist Alexander Toradze. **Blacher:** Variations on a Theme of Paganini; **Prokofiev:** Cto #3 for Piano & Orch in C, Op. 26; **Schumann:** Sym #3 in E-Flat.

5:00/WNCN—Bach: Partita for Violin Solo #3 in E, Prelude.

6:00/WNYC—St. Louis Symphony. Leonard Slatkin, conductor; pianist Murray Perahia. **Beethoven:** "Coriolan" Ov, Op. 62; Sym #2 in D, Op. 36; Piano Cto #5 in E-Flat, Op. 73, "Emperor."

7:00/WNCN— **Prokofiev:** Sym #1 in D, Op. 25, "Classical"; **Mozart:** Cto for Piano #14 in E-Flat.

8:00/WNYC—Basch: Fantasy & Fugue in g; **Franck:** Fantasy in A.

8:05/WQXR-AM/FM—Delta Opera House. **Verdi:** *Aida* (Ricciarelli, Obraztsova, Domingo, Nucci, Ghiaurov, La Scala Orch/Abbado).

9:30/WNYC— **Schoenberg:** *Pierrot Lunaire.*

Mon., Nov. 11

3:00/WNCN— **Wagner:** *Gotterdammerung:* Siegfried's Funeral Music; **Sweelinck:** *Fantasia Do Re Me Fa Sol La.*

4:04/WQXR-AM/FM—Weber: *Invitation to the Dance;* **J. C. Bach:** Ov #1 in D.

5:00/WNCN— **Schumann:** Allegro in b, Op. 8.

6:00/WNCN— **Telemann:** Trio Sonata in a; **Smetana:** *Bartered Bride:* 3 Dances.

7:03/WQXR-AM/FM—Vivaldi: Sonata in a; **Sibelius:** *Karelia* Suite.

8:00/WNCN—Bach: Brandenberg Cto #5 in D; **Monteverdi:** Madrigal, "Mentre vaga Angioletta."

WNYC—Bach Gesellschaft. Well-Tempered Clavier, Book I: Prelude & Fugue #19 in A; Prelude & Fugue #20 in a.

8:05/WQXR-AM/FM—Beethoven: Leonore Ov #32; **Copland:** *Sort Symphony; A Lincoln Portrait.*

9:00/WNCN— **Poulenc:** Sinfonietta; **Mozart:** Sym in F.

WNYC—Elgar: *Falstaff;* **Dorati:** Piano Cto.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Charles Dutoit, conductor. **Handel:** Cto a due cori #2 in F; **Mozart:** Serenade #9 in D; **Schubert:** Sym #2 in B-Flat.

Tues., Nov. 12

3:00/WNCN— **Schubert:** Sym #8 in b, "Unfinished"; **Tchaikovsky:** Cto for Piano #3 in E-Flat, Op. 75.

WNYC—A tribute to the pianist Adelina de Lars.

4:04/WQXR-AM/FM—Mozart: Piano Cto in D; **Chopin:** Introduction and Polonaise Brillante.

5:00/WNCN— **Brahms:** Qt for Chorus & Piano, Op. 112.

6:00/WNCN—Corelli: Cto Grosso in D, Op. 6, #1; **Haydn:** Trio for Baryton #70 in G.

7:03/WQXR-AM/FM—Bach: From the *Anna Magdalena Notebook;* **Paganini:** *La Primavera.*

8:00/WNCN—Cellist Julian Lloyd Webber live from the WNCN Performance Studio.

WNYC—New Music From Los Angeles. **Hrabovsky:** Trio for Violin, Bass & Piano; **Slonimsky:** *Dialogues.*

8:05/WQXR-AM/FM—Pergolesi: Concertino #2 in G; **Saint-Saens:** Sym #3 in c.

9:00/WNCN— **Tchaikovsky:** *Romeo and Juliet;* **Beethoven:** Piano Trio #3 in c, Op. 1, #3.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Riccardo Muti, conductor; cellist Aurora Natola-Ginastera. **Ginastera:** Cello Cto #2; **Handel:** *The Water Music.*

ess otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION
LISTINGS

Weekdays, November 6–8 and 11–12

② WCBS
212-975-4321
④ WNBC
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⑦ WABC
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⑨ WOR
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⑪ WPIX
212-949-1100
⑬ WNET
212-560-2000
㉑ WLIW
516-454-8866
㉛ WNYC
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212-484-1100
Ⓝ UPTOWN
212-942-7200
Ⓢ SHOWTIME
212-708-1600
Ⓦ WOMETCO (WHT)
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
② Daybreak
④ Today in New York
⑤ New Zoo Revue
⑦ World News This Morning
⑨ Jimmy Swaggart
⑪ Wed/Open Mind
Thu/Aprenda Ingles
Fri/Rangel Report
Mon/Tom and Jerry
Tue/Carrascolendas
Ⓗ Wed/**Movie:** Hockey Night
Ⓢ Wed/**Movie:** Heidi (1968)
Thu/A Thanksgiving Tale

6:10
Ⓗ Fri/**Movie:** Where the Lilies Bloom

6:30
② ④ News
⑤ Fat Albert and the Cosby Kids
⑨ 700 Club
⑪ Superfriends
Ⓢ Thu/Faerie Tale Theatre: The Boy Who Left Home to Find Out About the Shivers (cc)

6:35
Ⓢ Fri/Jack Frost

6:40
Ⓗ Thu/**Movie:** Around the World in 80 Days (animated)
Mon/**Movie:** Hockey Night

6:45
㉛ AM Weather

7:00
② Morning News
④ Today
⑤ Inspector Gadget
⑦ Good Morning America
⑪ Heathcliff
㉛ Ohayo! New York
Ⓗ Tue/It's No Crush, I'm in Love
Ⓢ Mon/**Movie:** Tubby the Tuba
Tue/A Thanksgiving Tale

7:30
⑤ Woody Woodpecker & Bugs Bunny
⑨ Straight Talk
⑪ The Jetsons
Ⓗ Wed/Fraggle Rock (cc)
Ⓢ Thu/**Movie:** Raiders of the Lost Ark (cc)
Fri/**Movie:** The Golden Seal
Tue/**Movie:** Skokie

8:00
⑪ Challenge of the Gobots
⑬ Electric Company
Ⓗ Wed/**Movie:** Bugs Bunny's 3rd Movie: 1001 Rabbit Tales
Thu/**Movie:** In Love With an Older Woman
Fri/**Movie:** Reunion at Fairborough (cc)
Mon/**Movie:** Zelig
Tue/**Movie:** To Be or Not to Be (1983)
Ⓢ Wed/The Displaced Person

8:30
⑤ The Flintstones
⑨ Flying Nun
⑪ Scooby Doo
⑬ Mister Rogers' Neighborhood
Ⓢ Mon/It's Showtime

9:00
② Catch Phrase
④ Donahue
⑤ Brady Bunch
⑦ Morning Show
⑨ Gidget
⑪ Great Space Coaster
⑬ Sesame Street (cc)
㉛ AM Weather
Ⓢ Wed/The Honeymooners . . . The Lost Episodes (cc)
Mon/Robin Hood: Alan a Dale
Ⓦ Wed/**Movie:** The Perils of Gwendoline
Thu/**Movie:** The Keep
Fri/**Movie:** Zelig
Mon/**Movie:** Full Moon in Paris
Tue/**Movie:** Finders Keepers (1984)

9:15
㉛ Tue/City Comment

9:30
② Break the Bank
⑤ Leave It to Beaver
⑨ Romper Room
⑪ Private Benjamin
㉛ Tue/Innovation
Ⓗ Wed/**Movie:** City Heat (cc)
Mon/Remember When: Way Out West—The Story of the American Cowboy
Ⓢ Fri/**Movie:** The Extraordinary Seaman

10:00
② $25,000 Pyramid
④ Your Number's Up
⑤ I Love Lucy
⑪ Sanford & Son
㉛ Tue/On Our Own
Ⓗ Thu/**Movie:** Sakharov (cc)
Fri/**Movie:** The Philadelphia Experiment
Tue/Not *Necessarily* the News
Ⓢ Wed/**Movie:** Vengeance Valley
Thu/**Movie:** The Badlanders
Mon/**Movie:** The Strip
Tue/**Movie:** Deep in My Heart

10:30
② Press Your Luck
④ Sale of the Century
⑤ Love Songs
⑦ Sally Jessy Raphaël
⑨ Partridge Family
⑪ Best Talk in Town
Ⓗ Mon/**Movie:** My Favorite Year
Tue/**Movie:** Hot Stuff
Ⓦ Wed/**Movie:** Dune

10:45
Ⓦ Fri/**Movie:** Gorky Park
Mon/**Movie:** The Perils of Gwendoline
Tue/**Movie:** Dune

11:00
② Price Is Right
④ Wheel of Fortune
⑤ Divorce Court
⑦ Three's a Crowd
⑨ Bewitched
⑪ All About Us (except Mon)
Mon/Little House on the Prairie
Ⓢ Fri/**Movie:** Garbo Talks
Ⓦ Thu/**Movie:** On the Town

11:30
④ Scrabble
⑤ 1st Edition
⑦ All-Star Blitz
⑨ I Dream of Jeannie
⑪ It's a Great Life (except Mon)
Ⓗ Wed/Video Jukebox
Ⓢ Thu/**Movie:** Skokie
Mon/**Movie:** Dune (cc)

12 NOON
② Body Language
④ Super Password
⑤ Midday
⑦ Ryan's Hope
⑨ News
⑪ What's Hot! What's Not? (except Mon)
Ⓗ Wed/**Movie:** Beat Street
Thu/**Movie:** My Favorite Year
Fri/**Movie:** Race for the Yankee Zephyr
Mon/**Movie:** Bugs Bunny's 3rd Movie: 1001 Rabbit Tales
Tue/**Movie:** From Here to Eternity (1953)
Ⓢ Wed/**Movie:** Rhinestone (cc)

12:15
Ⓦ Mon/**Movie:** Sudden Impact

12:30
② Young and the Restless
④ Search for Tomorrow
⑦ Loving
⑪ Inday News
Ⓢ Tue/**Movie:** Raiders of the Lost Ark (cc)

1:00
④ Days of Our Lives
⑤ Hour Magazine
⑦ All My Children
⑨ Joker's Wild
⑪ Love Boat
Ⓢ Fri/**Movie:** Oh, God! You Devil (cc)
Ⓦ Wed/**Movie:** Bolero
Thu/**Movie:** Sudden Impact
Fri/**Movie:** Manhattan

1:15
Ⓦ Tue/**Movie:** The Hotel New Hampshire

1:30
② As the World Turns
⑨ Tic Tac Dough
Ⓗ Thu/**Movie:** The Private Eyes
Mon/**Movie:** If Ever I See You Again

2:00
④ Another World
⑦ One Life to Live
⑨ Let's Make a Deal
⑪ Tom and Jerry
Ⓗ Wed/Remember When: Way Out West—The Story of the American Cowboy
Fri/**Movie:** Something Wicked This Way Comes
Tue/**Movie:** Reunion at Fairborough (cc)
Ⓢ Wed/**Movie:** Spaceraiders
Thu/**Movie:** These Three
Mon/**Movie:** Three Little Words

2:03
⑤ Popeye

2:15
Ⓦ Mon/**Movie:** Full Moon in Paris

2:30
② Capitol
⑤ Woody Woodpecker
⑨ Dating Game
⑪ Mask
Ⓢ Tue/**Movie:** The Badlanders

3:00
② Guiding Light
④ Santa Barbara
⑤ Jayce & the Wheeled Warriors
⑦ General Hospital
⑨ Hawaii Five-O
⑪ The Jetsons
Ⓗ Wed/**Movie:** Casey's Shadow
Thu/**Movie:** Around the World in 80 Days (animated)
Ⓢ Fri/Jack Frost
Ⓦ Wed/**Movie:** The Perils of Gwendoline
Thu/**Movie:** The Keep
Fri/**Movie:** Zelig

3:15
Ⓦ Tue/**Movie:** Finders Keepers (1984)

3:30
⑤ She-Ra
⑪ The Transformers
Ⓗ Fri/**Movie:** Two of Hearts (cc)
Mon/Thanksgiving in the Land of Oz
Ⓢ Wed/Thanksgiving in the Land of Oz

4:00
② America
④ Love Connection
⑤ He-Man and the Masters of the Universe
⑦ Jeopardy (except Wed)
Wed/Afterschool Specials
⑨ Vega$
⑪ G.I. Joe
⑬ Sesame Street (cc)
Ⓗ Mon/**Movie:** Hockey Night
Tue/It's No Crush, I'm in Love
Ⓢ Wed/The Displaced Person
Thu/Faerie Tale Theatre: The Boy Who Left Home to Find Out About the Shivers (cc)
Fri, Tue/**Movie:** Runaway Island
Mon/**Movie:** Tubby the Tuba
Ⓦ Mon/The Last Days of Marilyn Monroe

4:30
④ People's Court
⑤ Thundercats
⑦ Sale of the Century (except Wed)
⑪ Heathcliff
Ⓗ Thu/It's No Crush, I'm in Love
Fri/Fraggle Rock (cc)

5:00
② ④ ⑦ News
⑤ Brady Bunch
⑨ Police Woman
⑪ Little House on the Prairie
⑬ Mister Rogers' Neighborhood
㉛ Wed/Innovations
Thu/Cityscope
Fri/All About TV
Mon/America's Black Forum
Tue/Tony Brown's Journal
Ⓗ Wed/Fraggle Rock (cc)
Fri/Inside the NFL
Tue/**Movie:** Around the World 80 Days (animated)
Ⓢ Wed/**Movie:** Heidi (1968)
Thu/A Thanksgiving Tale
Ⓦ Wed/**Movie:** Give My Regards to Broad Street
Thu/**Movie:** Experience Preferred . . . but Not Essential
Fri/**Movie:** Crackers
Mon/**Movie:** Fire an
Ice
Tue/**Movie:** To Be o
Not to Be (1983)

5:30
⑤ What's Happening
⑬ 3-2-1 Contact
㉛ City Comment
Ⓗ Wed/Video Jukebox
Thu/**Movie:** Beyon
the Reef
Mon/**Movie:** Race f
the Yankee Zephyr
Ⓢ Thu/**Movie:** Skokie

5:45
㉛ News From City Ha

Weeknights, November 6–8 and 11–12

WED., NOV. 6

6:00
❷❹❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network
News
㉑ Half a Handy Hour II
Ⓗ **Movie:** Hockey Night

:30
❺ Too Close for
omfort
⓫ Benson
⓭ Nightly Business
eport
Magic of Decorative
ainting

:00
❷❹❼ News
❺ Three's Company
❾ $100,000 Pyramid
The Jeffersons
Rockschool
Nightly Business
eport
The
oneymooners . . . The
ost Episodes (cc)
Movie: Dune

:30
Wheel of Fortune
New Newlywed Game
M*A*S*H
Entertainment
onight
Benny Hill
News
MacNeil/Lehrer
ewsHour
Long Island Report
Movie: Bugs Bunny's
rd Movie: 1001 Rabbit
ales

:00
Special: You're a
ood Man, Charlie
rown
Highway to Heaven
P.M. Magazine
The Insiders (cc)
News
Movie: Jenny's War.
yan Cannon, Richard
odd, Elke Sommer.
art 2.)
Murder Most English:
he Nine Taylors
War: A Commentary
Gwynne Dyer
Movie: The
dykillers
Brothers (cc)

30
Columbo
Family Feud
The Tripods
Washingtoon

)0
Charlie & Company
Hell Town
North and South.
rstie Alley, David
rradine, James Read,
sley-Anne Down. Two
nilies collide with the
vil War. (Part 3.)
Movie: The Producers
)67). Zero Mostel,
ne Wilder. Mel Brooks
is amok.
㉑ Stateline: Call
vernor Cuomo
River Journeys: A
ver Journey by
ristina Dodwell
Movie: City Heat (cc)
Movie: Rhinestone
)

9:30
❷ George Burns Comedy Week
Ⓦ **Movie:** Unfaithfully Yours (1984)

10:00
❷ The Equalizer
❹ St. Elsewhere
❺⓫ News
⓭ Health Care on the Critical List
㉑ Bless Me Father
㉛ Right to Know
Ⓝ **Movie:** The Brother From Another Planet

10:30
㉑ Only When I Laugh
㉛ Doctor Who

11:00
❷❹❼ News
❺ Taxi
❾ Bizarre
⓫ Carson's Comedy Classics
⓭ To the Manor Born
㉑ Doctor Who
Ⓗ **Movie:** Curtains
Ⓢ **Movie:** Lady Chatterley's Lover

11:15
Ⓦ **Movie:** Coming Together

11:30
❷ T. J. Hooker
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Hawaii Five-O
⓫ The Honeymooners
⓭ Monty Python
㉑ Long Island Report

12 MIDNIGHT
❼ Headline Chasers
⓫ Comedy Break
⓭ Masterpiece Theatre: The Last Place on Earth (cc)
Ⓝ **Movie:** Heartbreakers

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
❾ Best of Saturday Night Live
⓫ Star Trek

12:35
Ⓗ **Movie:** Flashpoint (cc)

12:40
❷ **Movie:** Uncommon Valor (1983). Mitchell Ryan, Ben Murphy.

12:45
Ⓢ **Movie:** Hanna K.
Ⓦ **Movie:** Bolero

1:00
❺ Get Smart
❼ **Movie:** Skullduggery (1970). Burt Reynolds, Susan Clark.
❾ Joe Franklin

1:30
❹⓫ News
❺ I Love Lucy

2:00
❷ News
❹ Price Is Right
❺ **Movie:** The War Between Men and Women (1977). Jack Lemmon, Barbara Harris, Jason Robards.
❾ **Movie:** A Hatful of Rain (1957). Don Murray, Eva Marie Saint, Anthony Franciosa. An armful of dope.

⓫ Start of Something Big

2:10
Ⓗ **Movie:** The Osterman Weekend

2:30
❹ Ben Casey

2:40
Ⓢ **Movie:** Weekend Pass

2:45
Ⓦ **Movie:** The Perils of Gwendoline

3:00
⓫ Space: 1999

3:30
❹ Ben Casey

3:55
Ⓗ **Movie:** Hot Dog . . . The Movie (cc)

4:00
❾ Joe Franklin
⓫ Space: 1999

4:05
❺ Get Smart

4:10
Ⓢ **Movie:** Spaceraiders

4:30
❹ Here's Lucy

5:00
❹ Here's Lucy
❾ News
⓫ F Troop

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

5:35
Ⓗ Remember When: Way Out West—The Story of the American Cowboy

THU., NOV. 7

6:00
❷❹❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ Magic of Oil Painting

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Roughing It

7:00
❷❹❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Food for Thought
㉑ Nightly Business Report
Ⓗ Inside the NFL
Ⓦ **Movie:** On the Town

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Magnum, P.I.
❹ Cosby Show
❺ P.M. Magazine
❼ Fall Guy (cc)

❾ News
⓫ **Movie:** Disaster on the Coastliner (1979). Lloyd Bridges, Raymond Burr.
㉑ Space Senator: One-Way Jake
㉛ New York Screening Room: *Rosie the Riveter*
Ⓗ **Movie:** The Little Drummer Girl (cc)
Ⓝ **Movie:** The Devil and Daniel Webster
Ⓢ **Movie:** The Blues Brothers

8:30
❹ Family Ties
❺ All in the Family
❾ Family Feud
⓭ Currents

9:00
❷ Simon & Simon
❹ Cheers
❺ Merv Griffin
❼ North and South. See 11/6, 9 p.m. (Part 4.)
❾ **Movie:** Cop Killers (1984). Harvey Keitel, John Lydon.
⓭ A Walk Through the 20th Century With Bill Moyers: Postwar Hopes, Cold War Fears. Optimism, followed by conformity, followed by hostility toward those who "stood out."
㉑ Here's to Your Health
Ⓦ Tina Turner in Concert: Private Dancer

9:30
❹ Night Court
㉑ This Old House (cc)
㉛ Penn & Teller Go Public

10:00
❷ Knots Landing
❹ Hill Street Blues
❺⓫ News
⓭ Metroline. Quality and cost of health care in the metropolitan area; hosted by *New York*'s Michael Kramer.
㉑ Austin City Limits
㉛ On Our Own
Ⓝ **Movie:** Secret Honor
Ⓦ **Boxing:** Tiger Eye Fight of the Month

10:15
Ⓗ **Movie:** Finders Keepers (1984)
Ⓢ The Honeymooners . . . The Lost Episodes (cc)

10:30
㉛ Doctor Who

11:00
❷❹❼ News
❺ Taxi
❾ Bizarre
⓫ Carson's Comedy Classics
⓭ Channel Crossings: Ten Days That Shook the World. Newsreels and reenactments of the Russian Revolution, plus interviews with participants.
㉑ Doctor Who
Ⓢ **Movie:** Raiders of the Lost Ark (cc)

11:30
❷ Night Heat
❹ Tonight Show
❺ Dynasty
❼ Nightline

❾ Racing
⓫ The Honeymooners
㉑ Long Island Report
Ⓦ **Movie:** Working It Out

11:55
Ⓗ **Movie:** Fort Apache, the Bronx

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-O
⓫ Comedy Break
Ⓝ **Movie:** La Traviata

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
⓫ Star Trek

12:40
❷ **Movie:** Cleopatra Jones and the Casino of Gold (1975). Tamara Dobson, Stella Stevens.

12:45
Ⓦ **Movie:** The Keep

1:00
❺ Get Smart
❼ **Movie:** The Three Faces of Eve (1957). Joanne Woodward, Lee J. Cobb. Woodward's schizophrenic wins an Oscar.
❾ Joe Franklin
Ⓢ **Movie:** Incubus

1:30
❹⓫ News
❺ I Love Lucy

2:00
❷ News
❹ Price Is Right
❺ **Movie:** The Cop in Blue Jeans. Jack Palance, Thomas Milian.
❾ **Movie:** The Glass Menagerie (1973). Katharine Hepburn, Sam Waterston.
⓫ Lifestyles of the Rich and Famous

2:05
Ⓗ Inside the NFL

2:30
❹ Ben Casey
Ⓦ **Movie:** Sudden Impact

2:40
Ⓢ **Movie:** Merry Christmas, Mr. Lawrence

3:00
⓫ Space: 1999

3:05
Ⓗ **Movie:** Alphabet City

3:30
❹ Ben Casey

4:00
❾ Joe Franklin
⓫ Space: 1999

4:14
❺ Get Smart (time tentative)

4:15
Ⓢ The Honeymooners . . . The Lost Episodes (cc)

4:30
❹ Here's Lucy

4:35
Ⓗ **Movie:** The Private Eyes

5:00
❹ Here's Lucy
❾ News

⓫ F Troop
Ⓢ **Movie:** These Three

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

FRI., NOV. 8

6:00
❷❹❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ How to Play the Piano Despite Years of Lessons
Ⓗ **Movie:** To Be or Not to Be (1983)
Ⓢ **Movie:** The Golden Seal

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Rockschool

7:00
❷❹❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Capitol Journal
㉑ **Special:** Gallery 21 Live On-Air Auction of Art, Antiques, and Collectibles (concludes at 12 midnight)
Ⓦ **Movie:** Gorky Park

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
⓭ MacNeil/Lehrer NewsHour

8:00
❷ Twilight Zone
❹ Knight Rider
❺ P.M. Magazine
❼ Webster (cc)
❾ News
⓫ **Movie:** The Sword and the Sorcerer (1982). Lee Horsley, Kathleen Beller.
㉛ Washington Week in Review
Ⓗ **Movie:** The Philadelphia Experiment (cc)
Ⓝ **Movie:** A Nos Amours
Ⓢ **Movie:** Garbo Talks

8:30
❺ All in the Family
❼ Mr. Belvedere (cc)
❾ Family Feud
⓭㉛ Wall Street Week

9:00
❷ Dallas
❹ Misfits of Science
❺ Merv Griffin
❼ Diff'rent Strokes (cc)
❾ **Movie:** The Sandpipers (1965). Elizabeth Taylor, Richard Burton, Eva Marie Saint. Beatnik Taylor enamored of married minister Burton.
⓭ Great Performances: *The Gospel at Colonus. Oedipus at Colonus* story combined with black gospel tradition. Stereo

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㉛ Masterpiece Theatre: The Last Place on Earth

9:30
❼ Benson
Ⓦ **Movie:** The Razor's Edge (1984)

9:45
Ⓢ Inside Broadway

10:00
❷ Falcon Crest
❹ Miami Vice
❺ ⓫ News
❼ Spenser: For Hire
㉛ P.O.V.
Ⓗ **Movie:** The Hollywood Knights
Ⓝ **Movie:** The Family Game
Ⓢ Gallagher: Melon Crazy

10:30
⓭ Hellfire. Television evangelist Howard Woode.
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Bizarre
⓫ Carson's Comedy Classics
⓭ Sneak Previews
Ⓢ **Movie:** Oh, God! You Devil (cc)

11:30
❷ **Movie:** Fallen Angel (1981). Melinda Dillon, Richard Masur.
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ TV 2000
⓫ The Honeymooners
⓭ **Movie:** So Evil My Love (1948). Ray Milland, Ann Todd, Geraldine Fitzgerald.

11:35
Ⓗ The Hitchhiker

11:45
Ⓦ **Movie:** Slip Into Silk

12 MIDNIGHT
❼ Headline Chasers
⓫ Comedy Break
Ⓝ **Movie:** Basileus Quartet

12:05
Ⓗ **Movie:** Warrior of the Lost World

12:30
❹ Friday Night Videos
❺ Comedy Tonight
❼ New York Hot Tracks
❾ Best of Saturday Night Live
⓫ Star Trek

1:00
❺ Star Search '85
❾ Joe Franklin
Ⓢ **Movie:** The Jerk
Ⓦ **Movie:** Gail Palmer's Erotic Adventures of Candy

1:30
⓫ News

1:40
Ⓗ Buddy Hackett: Live & Uncensored

1:42
❷ **Movie:** Love Story (1970). Ali MacGraw, Ryan O'Neal. This will do it to you inspite of yourself.

2:00
❹ News
❺ **Movie:** The Undefeated (1969). John Wayne, Rock Hudson, Bruce Cabot.
❼ Eye on Hollywood
❾ **Movie:** Song of Norway (1970). Toralv Maurstad, Edward G. Robinson.
⓫ Solid Gold

2:30
❹ Price Is Right
❼ **Movie:** Dementia 13 (1963). William Campbell, Luana Anders. Early Coppola, about an ax murderer.
Ⓦ **Movie:** Manhattan

2:40
Ⓗ **Movie:** The Man Who Loved Women (1983) (cc)
Ⓢ **Movie:** The Stud

3:00
❹ Music City USA
⓫ Children Running Out of Time

3:30
❹ Hit City

3:58
❷ Newsmakers

4:00
❹ Ben Casey
⓫ Space: 1999
Ⓦ **Movie:** Zelig

4:15
Ⓢ Gallagher: Melon Crazy

4:28
❷ **Movie:** Hunters of the Reef (1978). Michael Parks, Mary Louise Weller.
❺ Get Smart

4:35
Ⓗ **Movie:** To Be or Not to Be (1983)

5:00
❹ Ben Casey
❾ News
⓫ U.S. Farm Report

5:30
⓫ News
Ⓢ **Movie:** Runaway Island

MON., NOV. 11

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ Woodwright's Shop
Ⓢ The Displaced Person

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ This Old House (cc)

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ The Moviemakers: Films of Frank Capra
㉑ Nightly Business Report
Ⓢ Faerie Tale Theatre: Thumbelina (cc)
Ⓦ **Movie:** Thieves After Dark

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ High Wire
Ⓗ Fraggle Rock (cc)

8:00
❷ Scarecrow and Mrs. King
❹ TV's Bloopers and Practical Jokes
❺ P.M. Magazine
❼ Hardcastle and McCormick (cc)
❾ News
⓫ **Movie:** Forced Vengeance (1982). Chuck Norris, Mary Louise Weller.
㉑ Zoo 2000
㉛ Beats of the Heart
Ⓗ **Movie:** Tank (cc)
Ⓝ **Movie:** Tokyo Ga
Ⓢ Robin Hood: Alan a Dale

8:30
❺ All in the Family
❾ Family Feud
⓭ Adam Smith's Money World
㉑ Profiles of Nature

9:00
❷ Kate & Allie
❹ **Movie:** An Early Frost. Aidan Quinn, Ben Gazzara, Gena Rowlands. Parents trying to cope with news that their son is dying of AIDS. (cc)
❺ Merv Griffin
❼ **Pro Football:** San Francisco 49ers vs. Denver Broncos
❾ **Movie:** 1941 (1979). Dan Aykroyd, Ned Beatty, John Belushi. Almost as big a production as the actual attack.
⓭ War: A Commentary by Gwynn Dyer
㉑ Nature (cc)
㉛ Playing Shakespeare
Ⓢ **Movie:** Dune (cc)
Ⓦ **Movie:** The Perils of Gwendoline

9:30
❷ Newhart

10:00
❷ Cagney & Lacey
❺ ⓫ News
⓭ The Unknown Soldier. Six servicemen who never returned, told through combat footage, letters, mementos, and interviews with those who knew them.
㉑ Vietnam: A Television History—Vietnamizing the War (1968–1973) (cc)
㉛ Mini Playhouse
Ⓗ Soldiers in Hiding
Ⓝ **Movie:** The Devil and Daniel Webster

10:30
㉛ Doctor Who

11:00
❷ ❹ News
❺ Taxi
❾ Bizarre
⓫ Carson's Comedy Classics
⓭ River Journeys: The Mekong With William Shawcross (cc)
㉑ Doctor Who
Ⓗ **Movie:** Purple Hearts
Ⓦ **Movie:** Letters of Love

11:30
❷ Remington Steele
❹ Best of Carson
❺ Dynasty
❾ Hawaii Five-O
⓫ The Honeymooners
㉑ Nuclear National Park. Nuclear waste next to Canyonlands National Park, Utah.
Ⓢ **Movie:** Weekend Pass

12 MIDNIGHT
❼ News
⓫ Comedy Break
⓭ Mystery!: Death of an Expert Witness (cc)
Ⓝ **Movie:** Secret Honor

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Nightline
❾ Best of Saturday Night Live
⓫ Star Trek
Ⓦ The Last Days of Marilyn Monroe

12:40
❷ **Movie:** A Shining Season (1979). Timothy Bottoms, Allyn Ann McLerie, Rip Torn.

1:00
❺ Get Smart
❼ Headline Chasers
❾ Joe Franklin
Ⓗ 1st & Ten
Ⓢ **Movie:** The Blues Brothers

1:30
❹ ⓫ News
❺ I Love Lucy
❼ **Movie:** Dawn at Socorro (1954). Rory Calhoun, Piper Laurie.
Ⓗ **Movie:** Finders Keepers (1984) (cc)
Ⓦ **Movie:** Full Moon in Paris

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Francis (1950). Donald O'Connor, Patricia Medina.
❾ **Movie:** I Accuse! (1958). José Ferrer, Viveca Lindfors.
⓫ **Movie:** The Littlest Rebel (1935). Shirley Temple, Bill Robinson.

2:30
❹ Ben Casey

3:10
Ⓗ **Movie:** Grandview, U.S.A.

3:15
Ⓢ **Movie:** Stuck on You
Ⓦ **Movie:** Sudden Impa

3:30
❹ Ben Casey
⓫ F Troop

3:54
❺ Get Smart

4:00
❾ Joe Franklin
⓫ Space: 1999

4:30
❹ Here's Lucy

4:45
Ⓢ Faerie Tale Theatre: Thumbelina (cc)

4:50
Ⓗ **Movie:** The Man Who Loved Women (1983) (cc)

5:00
❹ Here's Lucy

9 News
11 F Troop

5:30
4 Here's Lucy
7 Morning Stretch
11 News

5:45
S The Displaced Person

TUE., NOV. 12

6:00
2 4 7 News
5 Diff'rent Strokes
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News
21 Yan Can Cook
S **Movie:** The Prince and the Pauper (1978)

6:30
5 Too Close for Comfort
11 Benson
13 Nightly Business Report
21 Kathy's Kitchen
H **Movie:** Something Wicked This Way Comes

7:00
2 4 7 News
5 Three's Company
9 $100,000 Pyramid
11 The Jeffersons
13 Profiles of Nature
21 Nightly Business Report
W **Hockey:** Montreal Canadiens vs. Islanders

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 M*A*S*H
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report

:00
Special: North Beach Rawhide. William hatner, Christopher enn. Dude ranch for elinquent kids. (Part 1.)

4 A-Team
5 P.M. Magazine
7 Who's the Boss? (cc)
9 News
11 **Movie:** Gordon's War (1973). Paul Winfield, Carl Lee.
21 The Pallisers
31 Mystery!: Death of an Expert Witness
H **Movie:** Sudden Impact (cc)
N **Movie:** The Family Game
S **Movie:** Raiders of the Lost Ark (cc)

8:30
5 All in the Family
7 Growing Pains (cc)
9 Family Feud
13 Innovation

9:00
2 **Movie:** Wild Horses. Kenny Rogers, Pam Dawber, Ben Johnson. Ex–rodeo star has trouble settling for 9-to-5 life.
4 Riptide
5 Merv Griffin
7 Moonlighting (cc)
9 **Movie:** The Man Who Loved Cat Dancing (1973). Burt Reynolds, Sarah Miles, Jack Warden.
13 Nova (cc)
21 Masterpiece Theatre: The Last Place on Earth (cc)
31 Stephen Grappeli

10:00
4 Remington Steele
5 11 News
7 Spenser: For Hire (cc)
13 The Brain: Learning and Memory
21 Poldark
31 Penn & Teller Go Public
H The Hitchhiker
N **Movie:** A Nos Amours
S Tender Is the Night (1985) (Part 3)

10:30
31 Doctor Who
H Not *Necessarily* the News

11:00
2 4 7 News
5 Taxi
9 Bizarre
11 Carson's Comedy Classics
13 Intercom: Shielding America—Can "Star Wars" Make Us Safe?
21 Doctor Who
H **Movie:** The Little Drummer Girl (cc)
S **Movie:** Skokie
W **Movie:** Heartbreakers

11:30
2 Simon & Simon
4 Tonight Show
5 Dynasty
7 Nightline
9 Hawaii Five-O
11 The Honeymooners
21 Long Island Report

12 MIDNIGHT
7 Headline Chasers
11 Comedy Break
13 SCTV
N **Movie:** La Traviata

12:30
4 David Letterman
5 Comedy Tonight
7 Eye on Hollywood
9 Best of Saturday Night Live
11 Star Trek

12:40
2 Cool Million

12:45
W **Movie:** The Pink Ladies

1:00
5 Get Smart
7 **Movie:** Buckskin Frontier (1943). Lee J. Cobb, Jane Wyatt.
9 Joe Franklin

1:10
S **Movie:** Merry Christmas, Mr. Lawrence

1:15
H **Movie:** Curtains

1:30
4 11 News
5 I Love Lucy

2:00
2 News
4 Price Is Right
5 **Movie:** The Big Mouth (1967). Jerry Lewis, Harold J. Stone.
9 **Movie:** The Sailor Who Fell From Grace With the Sea (1976). Sarah Miles, Kris Kristofferson. Young son disturbed by his widowed mother's affair. Weird, and gets weirder; from novel by Yukio Mishima.
11 **Movie:** The Blue Bird (1940). Shirley Temple, Spring Byington.

2:30
4 Ben Casey

2:45
W **Movie:** Finders Keepers (1984)

2:50
H **Movie:** The Hollywood Knights

3:15
S **Movie:** The Prince and the Pauper (1978)

3:30
4 Ben Casey

4:00
9 Joe Franklin
11 Space: 1999

4:16
5 Get Smart

4:25
H The Hitchhiker

4:30
4 Here's Lucy

5:00
4 Here's Lucy
9 News
11 F Troop
H **Movie:** Flashpoint (cc)

5:15
S **Movie:** Runaway Island

5:30
4 Here's Lucy
7 Morning Stretch
11 News

Weekend, November 9–10

SAT., NOV. 9

00
Carrascolendas
Young Edition
David Toma
It's Your Business

30
Patchwork Family
Sonrisas
World Tomorrow
Hee Haw
Face-off
Josie and the Pussycats
Movie: If Ever I See ou Again

00
Robotech
Terrahawks
Davey and Goliath
New Jersey People
Tom and Jerry

30
Kidsworld
Cliffwood Avenue ds
Woody Woodpecker
Kids, Incorporated
In Depth
Voltron
Robin Hood: Seven or Knights

8:00
2 Berenstain Bears
4 Snorks
5 Wonderama
7 Bugs Bunny/Looney Tunes Comedy Hour
9 Straight Talk
11 Thunderbirds: 2086
13 Adam Smith's Money World

8:30
2 The Wuzzles
4 Gummi Bears
5 The Flintstones
11 Superfriends
13 Wall Street Week
H **Movie:** Hot Stuff
S **Movie:** The Masquerader

9:00
2 Jim Henson's Muppet Babies
4 Smurfs
5 Dukes of Hazzard
7 Ewoks/Droids Adventure Hour
9 Millionaire Maker
11 The Munsters
13 McLaughlin Group
W **Movie:** All of Me

9:30
2 Dungeons and Dragons
11 Puttin' on the Hits
13 Washington Week in Review
31 On Our Own

10:00
2 Hulk Hogan's Rock 'n' Wrestling!
5 Bionic Woman
7 Super Powers Team: Galactic Guardians
9 B.J. and the Bear
11 Wrestling
13 The Constitution: That Delicate Balance—School Prayer, Gun Control, and the Right to Assemble (cc)
31 Body Electric
H Inside the NFL
S **Movie:** Deep in My Heart

10:30
4 Punky Brewster
7 13 Ghosts of Scooby Doo
31 Owl/TV
W **Movie:** The Lonely Guy

11:00
2 Storybreak
4 Alvin and the Chipmunks
5 **Movie:** Chato's Land (1972). Charles Bronson, Jack Palance.
7 Scooby's Mystery Funhouse
9 Wrestling
11 Soul Train
13 Tony Brown's Journal
31 Secret City
H **Movie:** Mae West (cc)

11:30
2 Dungeons & Dragons
4 Kidd Video
7 The Littles
13 Open Mind
31 Rockschool

12 NOON
2 Land of the Lost
4 Mr. T
7 Weekend Specials (cc)
9 Voyagers
11 **College Football:** Teams TBA
13 Vietnam: A Television History—Peace at Hand (1968–1973) (cc)
21 Gourmet Cooking
31 Video Music Box (Part 1)

12:30
2 Charlie Brown and

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SOLUTIONS TO LAST WEEK'S PUZZLES

I	M	P	O	R	T	A	N	C	E	■	■	■	■	T
■	O	■	G	■	E	■	E	■	R	■	O	B	O	E
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D	A	M	P	E	R	■	T	■	S	E	V	E	R	E
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A	M	A	I	N	■	E	A	R	L	■	N	O	R	M	A	■	A	I	D	E
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A	W	E	S	T	E	R	N	M	E	S	A	I	S	A	B	E	A	U	T	■
C	A	V	I	A	R	■	A	A	R	E	■	L	O	R	N	■	■	P	R	E
I	C	A	N	T	■	S	U	Z	Y	■	C	L	U	E	■	A	D	D	A	X
D	O	N	G	■	A	P	S	E	■	F	L	I	T	■	A	B	R	A	D	E
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T	E	E	T	H	E	S	■	O	W	N	S	■	A	R	I	D	■	■	■	■
I	N	L	A	I	D	■	P	S	A	T	■	F	L	E	D	■	I	H	A	D
R	E	I	N	S	■	A	R	T	Y	■	R	I	M	E	■	S	M	O	T	E
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B	E	F	O	G	■	■	C	O	M	I	C	■	E	E	N	■	M	A	S	K
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A	B	U	T	■	A	T	O	L	L	■	E	L	I	Z	■	A	T	O	N	E
L	A	B	S	■	M	O	R	A	Y	■	T	I	L	E	■	L	U	N	G	E

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TELEVISION

Snoopy Show
❹ *Spiderman and His Amazing Friends*
❼ American Bandstand
㉑ This Old House (cc)
🅢 **Movie:** The Trouble With Harry
🅦 **Movie:** The Jerk

1:00
❷ Get Along Gang
❹ Wacky World of Sports
❾ **Movie:** The Aliens Are Coming (1980). Tom Mason, Melinda Fee.
⓭ **College Football:** Teams TBA
㉑ Justin Wilson's Louisiana Cookin' (cc)
㉛ Video Music Box (Part 2)
🅗 **Movie:** *Zelig*

1:10
❺ **Movie:** The Masque of the Red Death (1964). Vincent Price.

1:30
❷ Pole Position
❼ New York Hot Tracks
㉑ Square Foot Gardening

2:00
❷ Kidsworld
❹ **Bowling:** Budweiser Open
㉑ Motorweek

2:30
❷ **Movie:** A Tattered Web (1971). Lloyd Bridges, Frank Converse.
❼ Race for #1
㉑ Wildlife Woodcarvers
🅗 **Movie:** Eddie and the Cruisers
🅢 **Movie:** The Adventures of Huckleberry Finn
🅦 **Movie:** The Blues Brothers

3:00
❺ **Movie:** Legendary Weapons of Kung Fu
❼ **College Football:** Alabama vs. LSU or Arkansas vs. Baylor (TBA)
❾ **Movie:** The Green Slime (1969). Robert Horton, Luciana Paluzzi.
㉑ Magic of Watercolors

3:30
❷ **College Football:** Miami vs. Maryland
❹ Sportsworld
⓫ Barney Miller
㉑ Motorweek

4:00
⓫ Dance Fever
⓭ War: A Commentary by Gwynne Dyer
㉑ House for All Seasons (cc)

4:30
⓫ *Puttin' on the Hits*
㉑ Rockschool
🅗 **Movie:** If Ever I See You Again
🅢 **Movie:** Dune (cc)

5:00
❺ Mission: Impossible
❾ Greatest American Hero
⓫ Fame
⓭ Nova (cc)
㉑ **Special:** Gallery 21 Live On-Air Auction of Art, Antiques, and Collectibles (concludes at 12 midnight)
㉛ Video Music Box (Part 1)
🅦 **Movie:** Firstborn

5:30
❹ *Super Chargers*

6:00
❹ News
❺ What's Happening Now
❾ Wrestling
⓫ Dempsey & Makepeace
⓭ Nature (cc)
㉛ European Journal

6:30
❹ News
❺ Small Wonder
⓫ Dance Fever
㉛ Eye on Dance
🅗 **Movie:** Hot Stuff

7:00
❷ ❼ ❾ News
❹ Prime of Your Life
❺ Too Close for Comfort
⓫ The Jeffersons
⓭ Owl/TV
㉛ Cambridge Forum Presents: Preventing Nuclear War
🅢 Robin Hood: Seven Poor Knights
🅦 **Movie:** Lassiter

7:30
❷ Wheel of Fortune
❹ Fight Back
❺ Archie Bunker's Place
❼ Weekend Style
❾ In Search Of
⓫ At the Movies
⓭ Wild America (cc)
㉛ McLaughlin Group

8:00
❷ Airwolf
❹ Gimme a Break
❺ **Movie:** Elizabeth the Queen (1939). Bette Davis, Errol Flynn.
❼ Hollywood Beat (cc)
❾ New Wilderness
⓫ Solid Gold
⓭ Nature of Things
㉛ On Our Own
🅗 **Movie:** *Dune* (cc)
🅝 **Movie:** Bizet's Carmen
🅢 **Movie:** Tender Is the Night (1985) (Part 2)

8:30
❹ Facts of Life
❾ **Hockey:** Rangers vs. Minnesota North Stars
㉛ Looking East

9:00
❷ **Movie:** Risky Business (1983). Tom Cruise, Rebecca De Mornay. *Teenage monster on the loose.*
❹ Golden Girls
❼ North and South. See 11/6, 9 p.m. (Part 5.)
⓫ Star Games
⓭ Mystery!: Death of an Expert Witness (cc)
㉛ Hello Jerusalem
🅢 **Movie:** The Trouble With Harry
🅦 **Movie:** Thief of Hearts

9:30
❹ 227

10:00
❹ Hunter
❺ ⓫ News
⓭ Film on Film: Slapstick—Mack Sennett, Mabel Norman, Fatty Arbuckel, Charlie Chaplin, Louise Dressler, Gloria Swanson, Wallace Beery, Carole Lombard, Ben Turpin, and the Keystone Cops.
㉛ Playing Shakespeare

10:20
🅗 Not *Necessarily* the News

10:30
❺ Black News
⓫ FTV

10:45
🅝 **Movie:** Paris, Texas

11:00
❷ ❹ ❼ News
❺ **Movie:** Mad Max (1980). Mel Gibson, Joanne Samuel. Cop seeks revenge, in a blasted world.
❾ Wrestling
⓫ Tales From the Darkside
⓭ **Movie:** Nazi Agent (1942). Conrad Veidt, Ann Ayars.
🅗 1st & Ten
🅢 Best of Bizarre 75 (cc)
🅦 **Movie:** Glitter

11:30
❹ Saturday Night Live. Guest host: Madonna
❼ News (cc)
⓫ **Movie:** The Yakuza (1975). Robert Mitchum, Brian Keith.
🅗 **Movie:** Eddie and the Cruisers
🅢 **Movie:** Goin' All the Way

11:45
❷ **Movie:** The Eiger Sanction (1975). Clint Eastwood, George Kennedy, Jack Cassidy.
❼ Dick Clark's Nitetime

12 MIDNIGHT
❾ Racing

12:30
❾ **Movie:** The Devil's Rain (1975). William Shatner, Ernest Borgnine.
🅦 **Movie:** Honey

12:45
❼ **Movie:** The Deadly Tower (1975). Kurt Russell, John Forsythe.

12:55
❺ **Movie:** The Interns (1962). Michael Callan, Cliff Robertson.

1:00
❹ Joe Forrester
🅢 **Movie:** Dune (cc)

1:10
🅗 **Movie:** Curtains

1:15
🅝 **Movie:** I Married a Shadow

1:30
⓫ News

2:00
❹ Ben Casey
⓫ At the Movies
🅦 **Movie:** Terror in the Aisles

2:25
❷ America This Week

2:30
❾ **Movie:** Kismet (1955). Howard Keel, Ann Blyth.
⓫ **Movie:** Here Comes Mr. Jordan (1941). Robert Montgomery, Claude Rains.

2:40
❼ **Movie:** The Last of Sheila (1973). Dyan Cannon, James Coburn.

2:45
🅗 **Movie:** Hot Dog . . . The Movie

3:00
❹ **Movie:** Blood on the Sun (1945). James Cagney, Sylvia Sidney.

3:25
❷ **Movie:** The Carpetbaggers (1964). Alan Ladd, George Peppard.

3:30
🅦 **Movie:** The Wild Lif

3:35
🅢 Richard Lewis "I'm in Pain" Concert

4:25
🅗 **Movie:** Dune (cc)

4:30
⓫ Emergency!

4:40
🅢 **Movie:** The Adventures of Huckleberry Finn

5:00
❾ News

5:30
❾ Millionaire Maker
⓫ News

SUN., NOV. 10

6:00
❹ Agriculture USA
❺ Black News
❾ In Depth
⓫ Insight

6:30
❷ Kidsworld
❹ Joy of Gardening
❺ Young Edition
❼ ⓫ Christopher Close up
❾ New Jersey People

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Journey to Adventur
❺ Hour of Power
❼ Faith for Today
❾ Face-off
⓫ Tom and Jerry
🅗 **Movie:** The Private Eyes
🅢 **Movie:** Young Landlords

7:30
❷ Channel 2 the Peop
❹ Robotech
❼ This Is the Life
❾ Hispanic Horizons
⓫ Battle of the Planets
⓭ Sesame Street (cc)

8:00
❷ Way to Go
❹ Funtastic World of Hanna-Barbera
❺ Jimmy Swaggart
❼ Insight
❾ It Is Written
⓫ Return to the Plane the Apes

8:30
❷ For Our Times
❼ World of Photogra
❾ Day of Discovery
⓫ Voltron
⓭ Mister Rogers' Neighborhood
🅗 The Berenstain Bea Meet Bigpaw (cc)

9:00
❷ Sunday Morning
❺ He-Man and the Masters of the Univers
❼ Tiempo
❾ Oral Roberts
⓫ Josie and the Pussy
⓭ Sesame Street (cc)
🅗 Fraggle Rock (cc)
🅢 Thanksgiving in th

Land of Oz
Ⓦ **Movie:** Give My Regards to Broad Street

9:30
❹ Positively Black
❺ Plastic Man
❼ News Conference
❾ Point of View
⓫ Thunderbirds: 2086
Ⓗ **Movie:** City Heat (cc)
Ⓢ Faerie Tale Theatre: The Boy Who Left Home to Find Out About he Shivers (cc)

10:00
❹ Essence
❺ Woody Woodpecker & Bugs Bunny
❼ America's Top Ten
❾ Sunday Mass
Super Sunday
Reading Rainbow

0:30
Face the Nation
Visiones
Entertainment This Week
Meet the Mayors
Three Stooges
Family Classics
Movie: City Heat

1:00
Wall Street Journal eport
Meet the Press
Movie: Tarzan and e Valley of Gold 1966). Mike Henry, Nancy Kovack.
David Toma
FTV
Wonderworks
Movie: Unfaithfully ours (1984)

1:30
Newsmakers
News 4orum
This Week With avid Brinkley
World Tomorrow
Movie: Abbott and ostello in the Foreign gion (1950). Bud bbott, Lou Costello.
Wall Street Week
Movie: Casey's adow

NOON
NFL Week in Review
First Estate: Religion Review
Dr. Schuller
Currents
Tony Brown's Journal

:30
NFL Today
NFL '85
Public Schools in nflict: A Question of lues
Inside Albany
Movie: Texas to taan (1942). John ng, David Sharpe.
The neymooners . . . The st Episodes (cc)

45
Movie: Grandview, S.A.

0
Pro Football: Los geles Rams vs. Giants
Ben Casey
Movie: Battle for the net of the Apes (1973). ddy McDowall, ude Akins.
Like It Is
Movie: Ryan's ughter (1970). Sarah es, Robert Mitchum.

⓫ **Movie:** The Sword and the Sorcerer (1982). Lee Horsley, Kathleen Beller.
⓭ Firing Line
Ⓢ **Movie:** These Three

1:30
Ⓗ **Movie:** Beyond the Reef

2:00
❹ **Movie:** The Man Who Knew Too Much (1934). Leslie Banks, Peter Lorre. Too much Hitchcock is never enough; ditto Lorre.
❼ Ebony/Jet Showcase
⓭ Great Performances. See 11/8, 9 p.m.
㉑ World Chess Championship 1985

2:30
❼ Greatest Sports Legends—Milt Campbell
Ⓢ **Movie:** Firstborn (cc)
Ⓦ **Movie:** The Karate Kid

3:00
❺ **Movie:** Defiance (1980). Jan-Michael Vincent, Art Carney.
❼ **Movie:** The Nutty Professor (1963). Jerry Lewis, Stella Stevens. One of his best. Ironically, Buddy Love has taken over these days.
⓫ **Movie:** The Terminal Man (1974). George Segal, Joan Hackett.
Ⓗ **Movie:** Sakharov (cc)

3:30
❹ Super Chargers
⓭ How Far Home

4:00
❷ TBA
❹ **Pro Football:** Jets vs. Miami Dolphins
⓭ Innovation
㉑ Nature of Things
㉛ World Chronicle

4:30
❷ **Movie:** The Demon and the Mummy (1976). Darren McGavin, Simon Oakland.
⓭ Newton's Apple
㉛ Big Red Football
Ⓢ **Movie:** Spaceraiders

5:00
❺ Kojak
❼ Hollywood Close-up
❾ Black Sheep Squadron
⓫ Fame
⓭ The Brain: Stress and Emotions (cc)
㉑ **Special:** Gallery 21 Live On-Air Auction of Art, Antiques, and Collectibles (concludes at 12 midnight)
㉛ U.S. Nippon News and Business
Ⓗ Fraggle Rock (cc)
Ⓦ **Movie:** The Phantom Treehouse

5:30
❼ It's a Living
Ⓗ **Movie:** The Private Eyes

6:00
❺ **Movie:** Death Wish (1974). Charles Bronson, Hope Lange.
❼ News
❾ Police Story
⓫ **Movie:** Damien—Omen II (1978). William Holden, Lee Grant, Jonathan Scott-Taylor.
⓭ Rockschool

㉛ Sunday Theater
Ⓢ **Movie:** Footloose (cc)

6:30
❷ ❼ News
⓭ The Tripods

7:00
❷ 60 Minutes
❹ Punky Brewster
❼ Ripley's Believe It or Not!
❾ Street Hawk
⓭ Wonderworks (cc)
Ⓗ **Movie:** Oh, God! You Devil (cc)
Ⓦ **Movie:** Missing in Action

7:30
❹ Silver Spoons

8:00
❷ Murder, She Wrote
❹ Amazing Stories
❺ Star Search '85
❼ MacGyver (cc)
❾ **Special:** Our Own Worst Fears: The AIDS Epidemic
⓫ Lifestyles of the Rich and Famous
⓭ Nature (cc)
㉛ Oregon With Love
Ⓝ **Movie:** Heartbreakers
Ⓢ **Movie:** The Little Drummer Girl (cc)

8:30
❹ Alfred Hitchcock Presents

8:45
㉛ City Comment

9:00
❷ Crazy Like a Fox
❹ **Movie:** Streets of Justice. John Laughlin, Robert Loggia. *Death Wish,* revisited. (cc)
❺ Merv Griffin
❼ North and South. See 11/6, 9 p.m. (Part 6.)
⓫ Start of Something Big
⓭ Masterpiece Theatre: The Last Place on Earth (cc)
㉛ The Prisoner
Ⓗ **Movie:** City Heat (cc)
Ⓦ **Movie:** Halloween

9:30
❾ David Toma

10:00
❷ Trapper John, M.D.
❺ ⓫ News
❾ Face-off
⓭ The Bounder
㉛ Window on World Television
Ⓝ **Movie:** The Ladykillers

10:15
Ⓢ Brothers (cc)

10:30
❺ Sports Extra
❾ Hispanic Horizons
⓫ Mayor Koch Special
⓭ SCTV
Ⓦ **Movie:** The Dorm That Dripped Blood

11:00
❷ ❹ ❼ News
❺ Taxi
❾ World Tomorrow
⓫ Odd Couple
⓭ Berlin Alexanderplatz: Knowledge Is Power and the Early Bird Catches the Worm
Ⓗ **Movie:** Beat Street
Ⓢ Washingtoon

11:15
❷ News

11:30
❺ Blue Knight
❼ News (cc)

❾ Millionaire Maker
⓫ The Honeymooners
Ⓢ The Honeymooners . . . The Lost Episodes (cc)

11:45
❷ Sports Update
❹ Strictly Business
❼ Sports Special

12 MIDNIGHT
❷ Barnaby Jones
❹ George Michael's Sports Machine
❼ **Movie:** The Mask of Sheba (1969). Inger Stevens, Walter Pidgeon.
❾ Jimmy Swaggart
⓫ Star Trek
⓭ World Chess Championship 1985
Ⓝ **Movie:** First Name: Carmen
Ⓢ **Movie:** City Heat (cc)
Ⓦ **Movie:** Give My Regards to Broad Street

12:30
❹ **Movie:** Scarlet Street (1945). Joan Bennett, Edward G. Robinson.
❺ Naked City

12:50
Ⓗ Donna —A Hot Summer Night

1:00
❷ Barnaby Jones
❾ **Movie:** Teahouse of the August Moon (1956). Marlon Brando, Glenn Ford, Eddie Albert.
⓫ Tales From the Darkside

1:30
❺ David Susskind
⓫ News

1:45
Ⓢ **Movie:** Lady Chatterley's Lover

1:50
Ⓗ **Movie:** Warrior of the Lost World

2:00
❷ News
❼ **Movie:** Earth II (1971). Gary Lockwood, Scott Hylands.
⓫ Star Games

2:30
❹ Positively Black

3:00
❹ First Estate: Religion in Review
⓫ Space: 1999

3:20
Ⓗ **Movie:** Fanny and Alexander

3:30
❺ World Vision
❾ **Movie:** The Man With a Cloak (1951). Joseph Cotten, Barbara Stanwyck.
Ⓢ **Movie:** Firstborn (cc)

4:00
⓫ Emergency!

5:00
❾ News
⓫ F Troop

5:15
Ⓢ Brothers (cc)

5:30
❼ Morning Stretch
⓫ News

5:45
Ⓢ Faerie Tale Theatre: The Boy Who Left Home to Find Out About the Shivers (cc)

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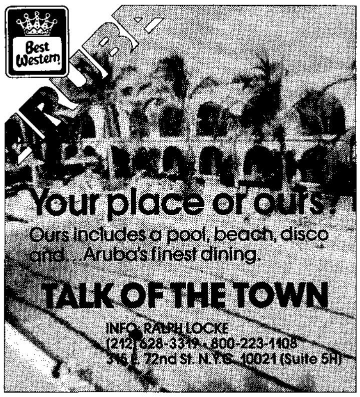

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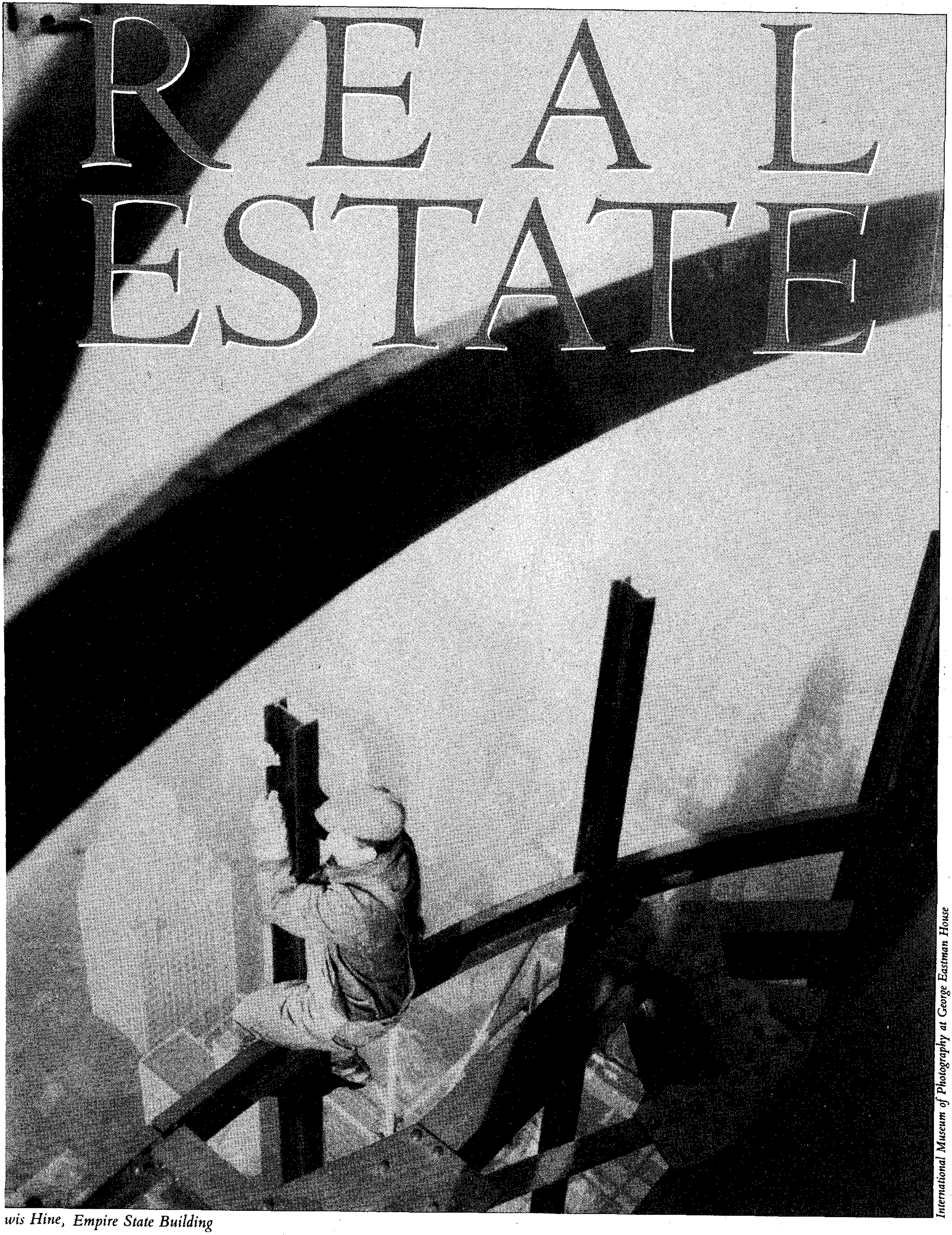

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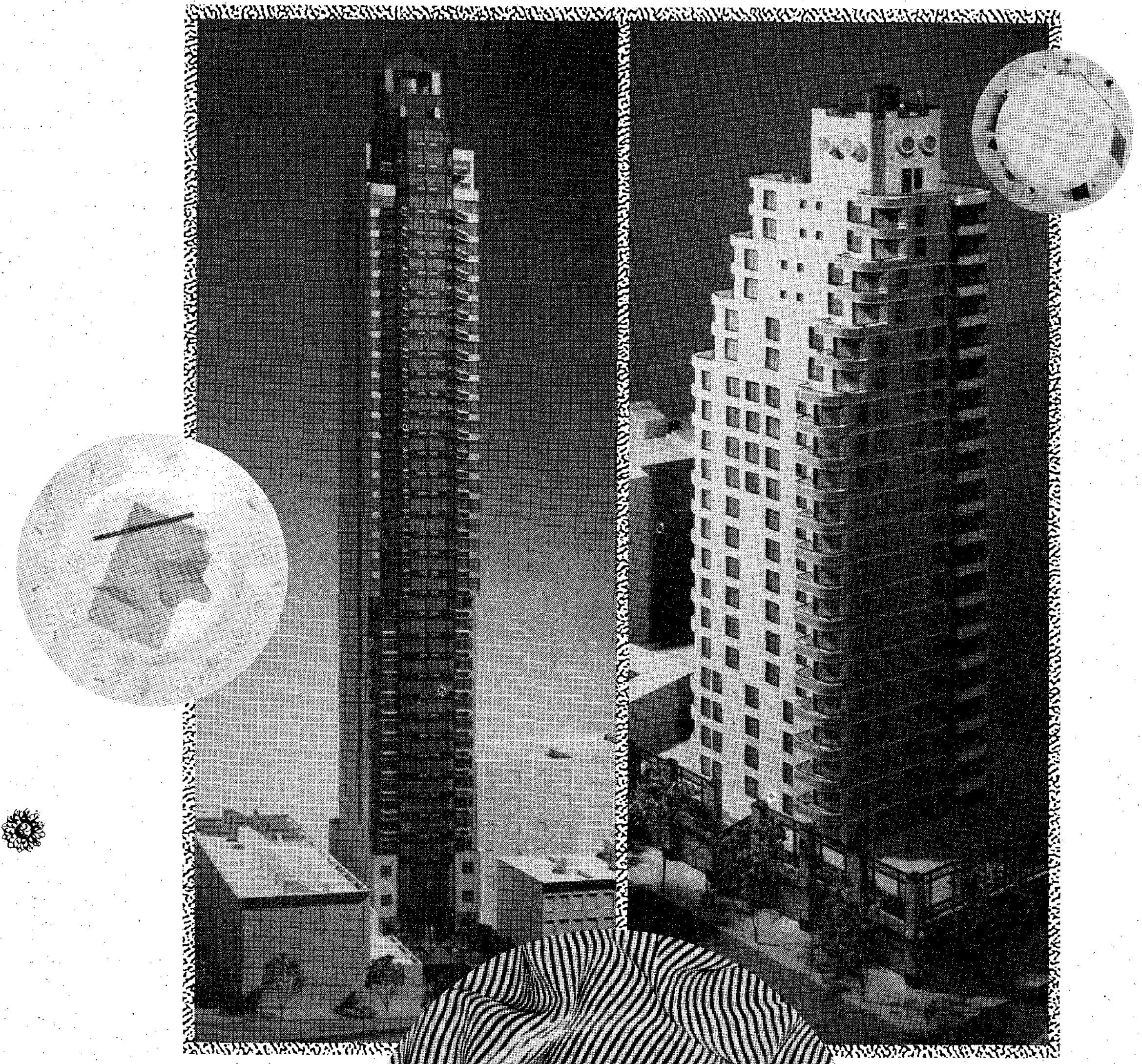

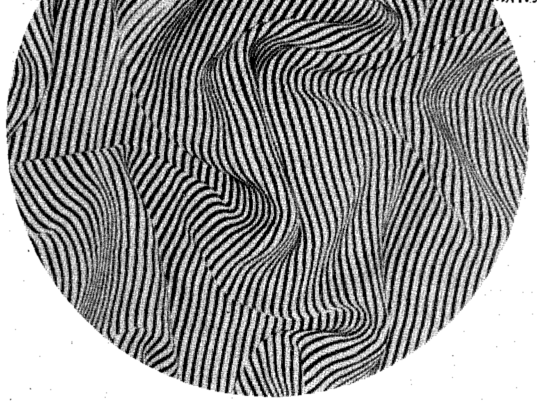

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Floor Them—Wall them in. Put a roof over their heads. Sell them the house of their dreams. Place an ad in New York Magazine's Classified.

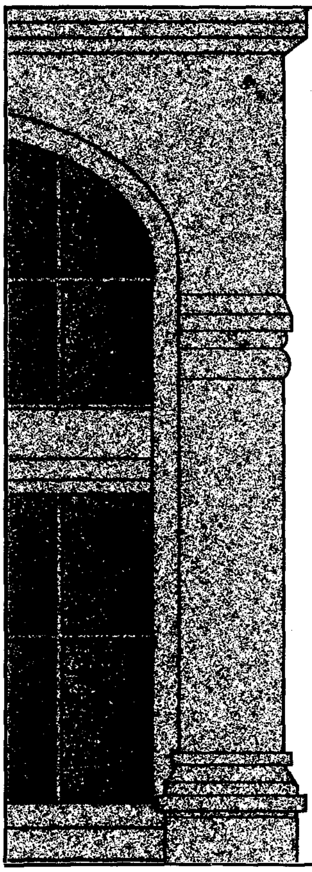
CO-OPERATIVES/CONDOS
Manhattan

Centrl Park West—Prewar beauty w/vus in excl. CPW bldg., 2BR's, 2 full bths, new EIK, Fml entr gallery. A.K. Haldenstein Rlty, Mrs. DeNave 212-877-0681.

ESTATE SALE
710 PARK AVE (70th ST)
LUXURY CO-OP
2BR, 2 Bths, new kitchen, new windows, drmn, concierge. Additional maids rm available, opposite Asia house.
BOB CORROON JR. 212-751-4621

49th St/Off 2nd Ave.—Must sell, newly decor kit & bth, very lg 1BR, excel loc, furn or unfurn. By owner 212-563-6762.

Greenwich Village
RIVER VIEWS
Stunning 2,300 sq ft corner loft with clear views: South to World Trade Towers and West across river. Deluxe bathroom, A/C, W/D. Charming European courtyard entry.
Asking $800,000 Maint. $686
BOB HOWARD, INC. 212-925-3030



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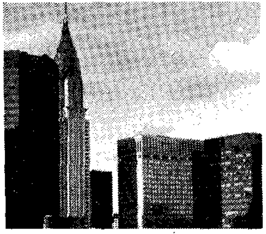

CENTRAL PARK WEST
LUXURY 8 ROOMS
GREAT PARK VIEWS

The ultimate CPW address. Huge picture windows, 3 bedrooms, formal dining, living, maid's rooms. A classic in mint condition. Priced to sell. Very low maintenance. Mrs. Gruber: 303-5800 Residence: 582-6914

E.E.A. • **EAST END AVENUE TRIPLEX PENTHOUSE**

3-level luxury overlooks river, with spectacular views south and east. Fireplace in loft-like middle level. Terrace, greenhouse, 3 lavish baths, washer, dryer. Price reduced to $900,000.

Steve Geller: 303-5800 Residence: 751-5253

PARK AVE • **EXCLUSIVE 1-BEDROOM IN MURRAY HILL**

Space, light, luxury in best Murray Hill building. Roof garden, garage, 24-hour doorman. Owner anxious, asks only $275,000. $346 carrying charges.

Anita Grossman; 686-3244 Residence: 687-4044

WALL ST. • **2-BEDROOM BUY: $250,000**

High floor, lots of space, panoramic river views. 2 bedrooms, 2 baths, dining foyer, 30-ft. living room. Investor plus: Purchaser may sublet without board approval. Maintenance rebate. Steve Geller: 303-5800 Residence: 751-5253

70's Betw Madison & 5th—Lg elegant 1BR, den, LR, Dining area, wndw kit, terr, white glove bldg. Principals Only. **Low Mtn. Asking $425K. 212-570-1311**

55 Liberty St./Financial Dist.—2BRs, impressive lux bldg. w/concierge, all amenities. Quick sale. Long term lse poss. $250K. Mtn.$689. Owner 212-227-4210.

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Own landmark t'house without going bankrupt. Lovely owner's duplex garden apt w/WBFP's & orig detail. Pvt landscaped garden. Two lg flr-thru apts (delv'd vacant) for income. As investment, bldg carries itself. For owner/occupant, "rent" comes to less than $1500 per mo. Rare oppty! $895M.

Call Roger Erickson (212) 688-8700/580-2226

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555 Madison Ave NY NY 10022

E. 52nd St./2nd Ave.
DON'T MISS IT!
3rd flr apt. in charming, sunny, 5 story red brk bldg., encircled by luscious gdns., drmn & concierge. 2 lg BR's, 2 bths, lg clsts, very spacious LR/DR, surrounded by picture wndws overlooking gdns., wbfplc, *fully equip. mod kitch w/gdn* view. Sep. fully equip. laun. rm. Mtn $980/mo. Asking $525K. **212-832-2559.**

E. End Av/81st/River
RIV VU from ALL rms and 21' TERR
Lg unique 1 BR, quiet 17 fl, sunny S *expo, lux bldg, 24 hr drmn, concierge.* Mint cond. Under $350K. Owner 212-755-2237.

PARK AVE, Low 70's—Spac studio, pied-à-terre, terr, new ktchn, potential for 1 bdrm. Lux. bldg. $210,000.
(212) 861-6187

72nd St. 49W Off CPW
HEY BABE! . . .
TAKE A WALK ON THE WEST SIDE!
. . . *And while you're doing it visit* Columbus Ave's European style cafes, NY's finest museum, & our beautifully reno'd studios & 1BR apts. Located at 49 W. 72nd, a prewar elevator bldg. w/PT drmn. Studios from $89,500. 1BR's $149K. Open house Thurs. 6-8, Sat & Sun 11-4, ring apt. 2C.
TIME EQUITIES INC. 212-206-6044
See Offering Plan for Full Terms

5th Ave/90's—Lux. prewar 7 1/2 rm co-op, wbfplc, 4BR's. Owner 212-831-6465.

Sutton Place DUPLEX PENTHOUSE!
3 bedrooms, 2 1/2 baths, beautiful terrace, WBFP, hi ceils, exclusive pre-war bldg. Rare oppty. Asking $750M.
Call Lauren Kesselman (212) 688-8700
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70'S EAST 4¼ RMS
FABULOUS LOCATION
LOVELY APARTMENT
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—ALSO—
50'S WEST 4½ RMS
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DEGI exclusive in the heart of N.Y.A PH apt, 2¼ BR's, terrace, beautifully decorated marble foyer, lovely city views including view of Hudson River *Perfect for corporate family or a business person.* Can be bought furnished. Price $635,000. CC incl RE Tax $800/mo. Call.
IRENE LEEDS 832-5432
DOUGLAS ELLIMAN
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CO-OPERATIVES/CONDOS
Nassau-Suffolk

Surprise Them With A Co-op For Xmas
AMAGANSETT-MUST SELL
2 1/2 rm suite, at Driftwood-On-Ocean, LR, BR, kitchnette, walk in clst, cable TV, swimming pool, tennis courts, children's playgrnd, laund., maid svc. Prof'l managed. Income producing or leisure use or both. Asking $34,990. 914-359-0005.

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516-668-2158 or 212-580-8588

CO-OPERATIVES/CONDOS
Westchester

New Rochelle Studio Co-op—Lux. bldg. Shore Rd, new kit appl., new wall to wall crpt, incls prk'g, gas & elec. Mnt. $180/mo. Ideal for sngl exec. Asking $59,500. No Brokers. 914-632-0046.

HOUSES FOR SALE/RENT
Manhattan

E. 70's/Rental—Charming, sunny twnhse, 3 flrs, 4BR's, 3 bths, central a/c, $5500/mo.............................. **212-371-8200.**

Where Do New Yorkers—Look when they're looking for apartments, services or products? They look in the *New York* Magazine Classified. Call 212-880-0735.

CO-OPERATIVES/CONDOS
Other

HOUSES FOR SALE/RENT
Brooklyn

Park Slope, Brooklyn
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Victorian opulence of museum quality abounds in limestone mansion on park block, 5 bedrms, 2 bths, owner triplex, simply dripping w/detail + equally fabulous 2 BR garden rental, uniquely, carved cherry oak & mahog paneling thruout, jeweled, beveled, sliding, *stained glass doors & windows,* Englenook hand painted sinks, et al.
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100 ACRES +

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Nassau-Suffolk

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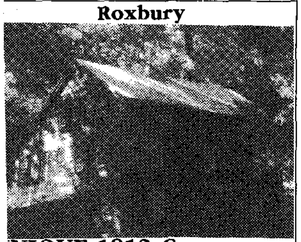
Connecticut

Roxbury



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Tastefully renovated, central chimney, 3 story historic colonial located on 5 secluded acres. Master bedroom and guest suite, each with fireplace, addi-ional guest room, luxurious kitchen, diningroom, charming period living oom, 2½ baths. For elegant entertain-ng or privacy.

3-355-2909 $395,000

OUSES FOR SALE/RENT
Westchester

onxville Village ½ hr NYC
IMPRESSIVE ENGLISH TOWNHOUSE

ally located end townhouse on pvt lane. lk to RR. Move in cond. 4 Lg BR, 2 bth, rm/wdbn fplc, DR, stained wood flrs out, EIK, enclosed sun porch, deck, g, lo tax. Vlg schools, great family area. ic only. $298,000.

4-337-1529 Owner

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Sullivan County

13 ACRE TROUT POND

Sandy beach for swimming & boating w/ small getaway island. 7 rm. brick ranch, custom kitchen, large living rm w/picture window overlooking lake. Game rm w/ fplc in basement. 3 spacious bedrms, enclosed sundeck, 2 1/2 baths, oak floors & window trim. 3 car garage. All within 50 private acs. 2 Hrs. NYC. $185,000.

SULLIVAN COUNTY REALTY
Main St. Livingston Manor, NY 12758
914-439-5220 Eves: 914-439-5624

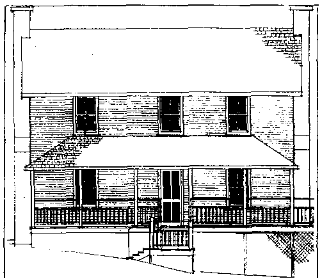
HOUSES FOR SALE/RENT
Other

Orange County Goshen Schools
Custom 4500 SqFt Brick L Ranch
5BRs, 3bths, DR, custom kitch, S brk wet bar/play rm, brk fplcs-LR & den, peg flr/ fam. rm, 2nd kit, Lennox heat/ac, intercom, cabana, 18x36 pool, tiered deck, 35' slate patio-brk grill, 12x14 barn, poss. 2 fam., lndscp, 3 acrs, extras, 4 mins/train. Asking $345K. Must sell, make offer. Some owner financing. 914-496-7405.

NW Catskills/Share My Equity—$5K & $380/mo. buys a 1/3 ownership in 4BR, yr round vac. hme, 2 bths w/sauna, cath ceil, stone fplc, fab furn., Olymp pool, 4 clay tenn cts, all exp. incl., Ski 10min.
212-349-1014

COUNTRY PROPERTY FOR SALE/RENT

Rhinebeck, NY—1804 Stone hse, 10 rms on 3 prime acrs nr village, meadow views, 5BRs, mod kitch. $189K. 212-691-6004.



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Owner 212-580-8588 eves.

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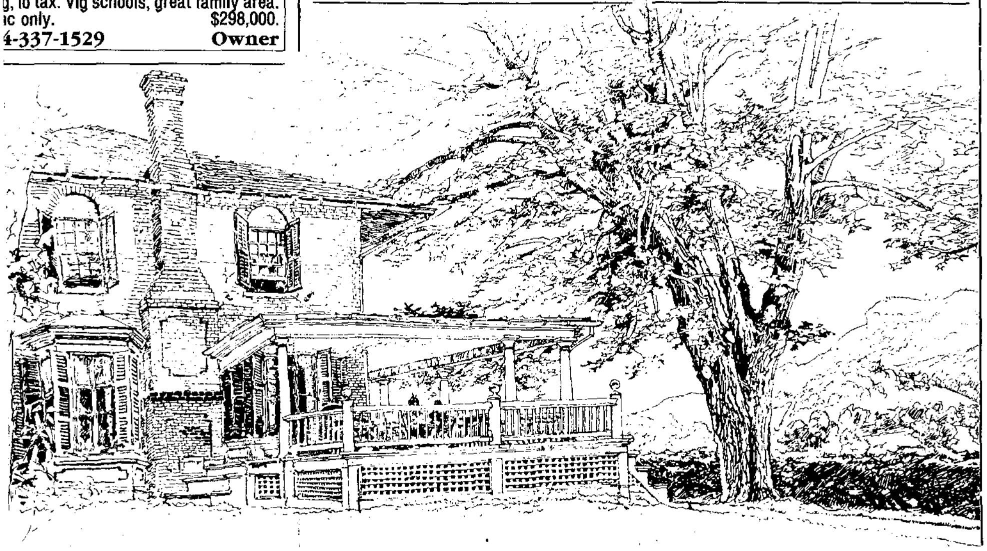

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Historic sprawling 6BRs, 5 1/2 bths, 2 fplcs, country French home, fully bulkheaded on open water, leaded glass windows, solid oak flrs, beamed ceils, master BR suite w/cath ceils & mar fplc. Unusual property at end of cul-de-sac. A one of a kind opportunity.
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WASHINGTON COUNTY, NY
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OFFICES
Westchester

New Prof'l Office—Rent by hr/day, 7days. Exc. for therapists. 212-548-7202.

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212-880-0734

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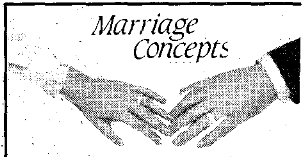

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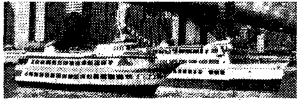

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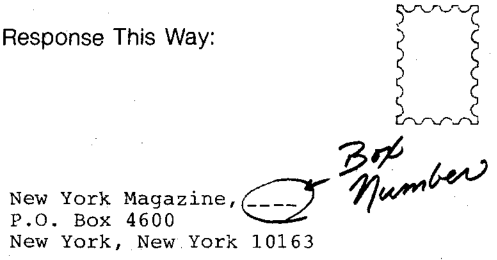
Ad copy:

Use the coupon above or call (212) 880-0732. Rate is $23 per line, two-line minimum. Add $15 for NYM box number. Mail to: Attention Strictly Personals, New York Magazine, 755 Second Avenue, New York, N.Y. 10017. All ads accepted at the discretion of the publisher.

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **New Rate: $23.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words re set in bold print followed by a dash. No abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your d to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. ll ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address our response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses irectly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not ermitted.

NEW!
Address Your Response This Way:



New York Magazine, (----)
P.O. Box 4600
New York, New York 10163

STRICTLY PERSONALS

ppy, Physical, Cerebral—Professional man, a North Shore Wasp. I'm 43, orable, warm, petite, adventurous, nsiderate. Enjoy the slopes, Off-Off oadway, my own Hamptons beach cotge. My kids are launched and secure. ydreams: to restore a 30's roadster and slowly sail the Caribbean. Seeking a f-confident man, 43-54, with compati- interests who is tender, honest, fun d wants a serious relationship. Phone/oto/note. NYM R407.

is Is Getting Ridiculous, Sweetheart—w long am I supposed to wait for you?! n't you know where I am?! You'll recoge me: very young-looking, warm, pretty, sual, slim, petite, 44-year-old, sucsful Jewish female with enthusiastic enturesome spirit. I'll recognize you if are: a successful business or profesnal man between 42-52, warm, honest, sical, caring, strong yet sweet, and dy for sharing, laughter, and love. I'm Long Island; let's meet and get on with marriage. Note/photo/phone. NYM 49.

untry Estate To Share—Successful, , athletic, sensitive, Ivy grad/entrepre r with great sense of humor and a que business, seeks very attractive, ht, athletic and spontaneous female, 37, who feels as much at home work- in an orchard as dancing the night y at a charity ball. Phone/bio. Photo a st. NYM R743.

king Quality Not Quantity—27-year- , very pretty and intelligent, profesal, Jewish female with lots of warmth, sitivity and a good sense of humor, ks similar male to share all life has to r. Note/photo, please. NYM R686.

You Male—70ish, financially secure, ish, enjoy theater, movies, music, fine ng, companionship? Personable wid- interested. Note/phone. NYM R666.

h A Bit Of Luck—You're a cultured , sensitive, sophisticated, successful, our 60's, hoping to meet an attractive, rming woman, chic, cheerful, musi- in creative profession. Be a good t and reply. NYM R752

Lover Of Life—Beautiful, classy, passionate professional who is slim, athletic, independent, and a very young 37, would love to find a soul mate. Is there a successful, handsome, tall, caring, nonsmoking male out there, 38-48, who is still a romantic? Photo/phone, please. NYM H051.

Substance and Chemistry—Is this too much to ask? This exceptional woman doesn't think so. I'm attractive, sensitive, gracious, well-educated, world-traveled, sophisticated, have depth, a good sense of humor and traditional values. Also giving, caring—a cuddler, adventuresome, vivacious, playful. Love people, art, dance, fall country drives, holidays, home. I'm: mid-30's, slim, 5'7", auburn-haired. You're: 32-45, attractive, successful, intuitive, honest, warm, expressive, have similar interests and qualities and would love to experience the depth and richness of a lifetime that is shared. Note/phone. Photo optional, NYM R597.

Writer/Singer/Professor—Pretty, funny, friendly, feminine and Jewish, seeks man with artistic soul, athletic body, achieving mind, and ardent heart. 35-45. Photo, please. NYM S882.

In Search Of Excellence—Passion and humor. Beautiful Jewish lady, early 30's, film industry professional hoping to meet sincere man who plays as hard as he works and loves as hard as he plays. Note/photo/phone. NYM R753.

Are You A Man Of—Integrity, humor, compassion, romance, reality, substance, love, friendship? Do you believe love starts with friendship and grows? Do you see life as an adventure to be lived and shared? If you answered yes, this blond woman, 38, would like to meet you. Note, phone necessary, photo a plus. NYM R664.

Warm, Caring, Financially Secure—LI businessman, 32, with interest in literature and history. Seeks great looking, happy, slim, emotionally honest woman, 25-30, to experience relaxed evenings by the fire, walks on the beach, stimulating conversation and, in time, a committed relationship. Bio/phone, photo a must. NYM R709.

Very Cute Man—Articulate, well-off, 140 lbs., 5'10". Seeks thin, smart, movie/TV lover, 25-36, for fun, family, and forever. Photos returned. NYM R754.

Jeune Femme Seeks Mensch—Loving, secure, sensitive brunette, 31, slim, extremely attractive, professional, French-Jewish ancestry looking for warm, fun-loving, romantic man, tall, 32-42, worldly, with whom to share laughter, intimate thoughts and a mutual joie de vivre. Note/photo. Non-smoker. NYM R677.

Is There A Dr. In The House?—Boy am I the gal for you. The cure for this woman is a man who is tall, Jewish, handsome, professional, athletic, and in his 30's for a woman of the same. Can you fill this prescription? Note/photo. NYM H029.

Handsome, Dynamic, Discerning—Gentleman, powerful, commitment-minded. Seeks exceptionally attractive, selective, bright, one-man woman, 28-36, for quality interaction. North or central New Jersey area preferred. Photo, phone, appreciated. NYM S728.

Hi—Good-looking bachelor, 27, 5'7", seeks woman, 21-30, to share autumn in New York. Bio/phone. Photo would be appreciated. NYM R674.

Attractive, Professional Wasp—North Shore, LI, with office in NYC, 35, 6'. Warm, romantic, sincere and well-educated. Seeks very attractive female counterpart. Photo a must. NYM R675.

Westchester Working Mom—38, divorced, happy, successful, wishes to meet secure, centered male. Sense of humor a must. Photo/phone, please. NYM R676.

Superman—Seeks Lois Lane. Bio/photo/phone absolutely necessary. NYM S820.

Good-Looking, 29—White man would like to meet the right woman for a steady relationship. NYM S821.

Dashing Young Attorney—26, model looks, seeks his complement: a successful, sophisticated beauty who insists on the best. Object: Champagne-filled NYC nights. Note/photo. NYM S822.

Wall Street Teddy Bear—Analyst by day, huggable by night, Ivy grad with a yen for the arts. I'm an endearing dark-haired mensch, 32, seeking a classy Jewish gal, 25-33, who's shapely, sweet and, yes, smart. Opportunity knocks, so knock back! Phone/ photo if possible. NYM S796.

Wanted: Jewish Male—Late 20's-30's, caring, honest, unselfish, handsome, successful. Reward: Pretty, warm, blue-eyed, trim, 30, bright, classy brunette. A real lady. No drugs. Non-smoker. Phone/photo/bio. NYM R694.

MD Prefers Blond—35, 5'9", 145, handsome, successful, sophisticated, classy European seeking beautiful lady to 30. Photo a must. NYM R681.

American Born Chinese—Female product designer, 5'3", 32, interested in art, music, dance, tennis, (but not in having children). Seeks NJ/NY Renaissance man who is honest, intellectual, pragmatic, ethical (a rarity?) and physically fit. NYM R672.

Caring, Sensitive Female—22, attractive, well-educated. Seeks successful male with same qualities. NYM S794.

A Little Bit Country—A little bit rock-n-roll. This New Jersey guy loves it all. Surf and sun, casinos, movies, traveling, dancing, sports and my kids. Successful salesman, 41, 5'8", 155 lbs. Looks and feels 10 years younger. I believe that I'm very attractive, caring, understanding and giving. I'm looking for an attractive (cute), fun-loving, 26-35 years young, non-smoker for a loving, lasting relationship. Please send a note and picture for a prompt reply. NYM R673.

Slender, Shapely—Cute Jewish female, 5'5", 27, seeks attractive male, 29-35, successful, sincere, somewhat sane. Don't stop now. Be spontaneous! Send photo/bio. NYM R671.

The Beauty Of Success—Beautiful women and successful men go together like sugar and spice. I'm a highly successful, bi-coastal publisher in a controversial field, 49 years old, recently divorced, with all the accoutrements of success: townhouse in the east 60's, limousine, fast-lane lifestyle. A beautiful and intelligent, high-fashion model, lovely actress, leggy stewardess, ballet dancer, age 21-32, would make a perfect partner. Must send photo. POB 432, Old Chelsea Station, NYC, 10011.

Pretty, Sweet Female—28, BA, loves sports/fun, seeks successful male for lasting relationship. Photo/note. NYM S793.

Good-Looking, Intelligent, Sensitive—Sincere, single, white male, looking for same in female, 32-42. I'm 45, 6'1", 185, fit, successful. Enjoy walking, romantic dinners, antiquing, music, sharing, laughter. Photo/phone, please. NYM R679.

Successful Young Professional—29, Mediterranean look, trim and secure. Seeks refined, petite lady, any age. Send note/photo. NYM S803.

Available Warm Lovely Lady—39, seeking bearded runner, 35-45, who has found himself and wants meaningful relationship with fun-loving, energetic woman who loves life. NYM R680.

Could We Be?—I'm an attractive, vibrant and bright Jewish professional woman, 43, interested in the theater, tennis, dancing, and nature. Seeking a loving and committed relationship with an intelligent, caring man who shares similar interests. NYM S797.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Been To Turkey?—Southern belle who has, seeks college age sir. NYM R645.

For Your Eyes Only—Pretty brunette from Nassau county, big brown eyes, brains, personality and a body to match. Seeks established gentleman, 30-40, looking for love and companionship leading to marriage and family. Please be a non-smoker who eventually wants to relocate to a warm climate. Send letter. Photo a must. NYM R646.

Dynamic Businessman—Bi-coastal. Looking for centerfold type companion in NY. Must have telephone and current photo. NYM R647.

Outdoors Woman—32, tall, pretty, variety of interests, looking for outdoorsman. Letter, please. Photo. NYM S784.

Entertaining, Sensitive Jewish Man—Graphic designer, 38, 6'2", seeks outgoing, tall, insightful beauty for love, marriage, kids. S785.

Dear Mr. Wonderful—I have spent the last 40 years growing into the intelligent, independent, sensitive, attractive, shapely and altogether fantastic person who now greets me every morning all by myself. I hope you are done too, because I think it's time we finally met. NYM R649.

Elegant Attractive Woman—Dynamic personality, sense of humor, warmth. Interested in theater, movies, bridge. Widow, 52, 5'7 1/2" seeks man of appropriate age with similar qualities. NYM R650.

I'm A Woman Who Enjoys Life—Attractive, bright, reflective, 5'6", widow, late 50's. Seeking tall, secure, intelligent, caring man who is traditional yet flexible, enjoys Manhattan's performing arts, the outdoors and the zest to make these years very important. NYM R651.

Seeking Jewish Lady, 30-49—Who wants a simpler and less competitive way of life. I'm 45, 5'8", 155 lbs., Midwestern man who observes Sabbath, who is in business with many interests such as: sports, health foods, stocks, trade law and love to dance to country and western music. I'm not intimidated by how successful a lady is in her career. She doesn't have to be gorgeous as long as she is something special to me. NYM R652.

Rescue Successful Sleeping Beauty—Princess, trapped in uptown castle, tired of Sleepy, Dopey, and Sleazy. Seeking handsome prince, 26-35, with established kingdom to carry her off on his (domestic or imported) white horse. Please include portrait. NYM G036.

Attractive, Vivacious, Bright Blond—Seeks professional man, 34-45, for warm, sincere relationship. Bio. NYM R653.

Petite, Poised And Pretty—28, Jewish professional with auburn hair, who loves a challenging repartee over dinner, the arts and spontaneous endeavors. If you are a male with similar interests, who is both warm and sincere, please send bio and or photo. NYM G037.

Attractive Writer/Photographer—*27 and* petite. Witty, fun and caring. Seeks same in man, late 20's - mid 30's. Note/photo/phone. NYM R642.

Be My Love, Husband And Lifemate—We'll enjoy so much: music, trips, children, pets, conversation and quiet times, hugging, romance, and sharing a cozy home. If you're a highly intelligent, professional man seeking a traditional marriage to an attractive and affectionate woman, Christian, 5'5", 118, 39, M.A. degree, send photo/phone NYM R654.

Jewish Female, MD—44. Seeks professional male for meaningful relationship. NYM R655.

Beautiful, Well-Bred, Witty, Brunette—30ish. You: Tall, handsome, affluent, 33-45. Bio/photo. NYM R656.

Do You Know Me?—I'm not a plastic credit card celebrity. Jewish male, 36, lives in Cleveland. Job: rock band exec and psychotherapist. NYM R657.

Winning Westchester Widow—Very attractive, very special, youthful, 40's. Slim, warm, bright, personable, athlete (tennis, bike, ski). Seeks her equal in caring, quality Jewish gent with class. Note, phone, picture would be nice. NYM R659.

Plum Tomato—One ripe and attractive tomato (40). Looking for one solid and well-seasoned eggplant (40-50). Object: Ratatouille. POB 578 Cooper Station, NY, NY 10003.

Fairfield County, CT—Pretty, funny, successful lady would like to meet man of wit, style and urbanity, 45-60, for dinners, the movies and good conversations. NYM R660.

Fun-Loving Male—58, 6'2", 180, enjoys life, ocean, romantic restaurants, quiet evenings, travel, successful in own business, sense of humor, non-smoking. Interested in warm, sincere, bright female, 38-50. Photo/note, please. POB 9, Summit, NJ 07901.

TV Producer—Very attractive, petite, affectionate, intelligent, loves to cook, Jewish, early 30's. Seeks special, successful, self-assured, considerate, very attractive and loving man, 30-45, who also feels he deserves to meet someone wonderful. Please include photo/phone. NYM R662.

Extremely Successful Physician— Executive, 34, 6', never married, handsome, fit, (modest). Desires tall, pretty, well-built, well-educated, unencumbered Jewish woman, who refuses to attend single's bars. Enjoys tennis, sports, cuisine, travel and is also too busy to dedicate the time and energy to find the right mate. What do you have to lose? Photo a must. NYM R663.

Inspiring, Sensitive, Athletic—Jewish professional, 6'2", blond male, 38, Albany, NY. Photo/phone. NYM R658.

Extraordinary European Creation—Jewish woman in need of a lively, intelligent, witty and physically attractive man, 50 plus. I am looking for a new beginning. I am vivacious and lovable. I love to dance, laugh, travel, talk, work; I make creations nearly as amazing as I, mostly to eat, but other things too. Send me a little letter and a photo and maybe we will start. NYM R708.

Bonny Lad Seeks Bonny Lass—Nassau, 35-42. Kids out. Tall and pretty in. Photo a must, also phone and address. Thank you. Roger. POB 88B LI, NY 11548.

Extremely Handsome And "Bored"!!!—I'm a 6' exec. In my late 30's. I've been through all the stages. Collected all the "toys", sports cars, fast boats, traveled to over 50 countries etc. etc. Bored with "in" people going to "in" restaurants followed by "in" disco!! I'm glad I'm past that. My profession is exciting, my looks absolutely fantastic, my mind sharp, my humor outrageous, my confidence strong, my compassion tender, my future gleams. I have to be honest, your looks and figure are "major" to me. If you are between 23-33, outstandingly beautiful, have enough "self-confidence" to answer an ad, bored with "being in" and want to meet and have some fun with a terrific, exciting, handsome and obviously confident guy, write me; I'd like to meet you. Please only if you're really beautiful and have a strong "sense of self." Photo a must. Note/phone. NYM S747.

Don't Panic!—A single, attractive Jewish female, 26, is still available and wants to meet you. Ready to be caught? Send bio/photo/phone. NYM R625.

Physically Very Appealing Man—Soft brown eyes, 37, 6'1", PhD, comfortable in academia and business, idealistic and realistic, affectionate, tender and playful. Seeking naturally pretty, slim, professional woman 20's-30's, with a searching mind, who is warm, gentle, thoughtful, easygoing, fun-loving and interested in a special man for a caring relationship. Letter/phone/photo (preferred). NYM S860

Successful Connecticut Businessman—Do you like rides in the country, candlelight dinners, sports and ski weekends in Vermont? Me too. Are you tired of the bar scene and meeting plastic people? Me too. If you answered yes to these questions and you're 28-35, please respond. Note/photo/phone, please. NYM R635.

Elderly European Gentleman—Mexican resident, wishes to meet cultured lady interested in long-term, secure relationship. Photo please NYM R636.

Attractive Psychologist/Researcher—39, 5'7", warm, romantic, interesting woman. Loves theater, dining, skiing, nature. Seeks affectionate, successful professional man with sense of humor.NYM R637.

Wanted Gentleman 60's—With sense of adventure, sense of humor and tennis shoes for very attractive lady.NYM R638.

Accustomed To The Best? I Am—Elegant, beautiful, dynamic, successful, Jewish female seeks male counterpart, 50-60. If you're a comfortable snob with a sense of humor, please contact NYM R639.

Quality Guy—35, usually sane, NJ, Catholic. Looking for a bright, warm and pretty lady who is interested in love, marriage and a baby carriage. Phone/note, please. Photo helpful. NYM S782.

Handsome Symphony Conductor—28, seeks beautiful, mature woman, 21-26 to share great times. Photo/phone. NYM S733.

Loveable Fun-Loving Lady—Looking for light of her life. What's your wattage? If 45 plus, please reply. NYM R605.

Applications Being Accepted—F friend, partner and lover for a striking attractive, 5'6", warm, funny woman, wh loves music from WEVD to QXR to Z10 dancing, theater and museums. Appl cants must possess a quick sense of h mor, vitality, warmth and intelligence. you are between the ages of 32-50 yea old, successful, handsome, tall and Je ish, you are guaranteed an intervie Please send recent photo (preferably yourself), phone and letter. NYM R64

Summer Is Over—And we have not me Looking for the perfect mate to vacation i the islands or in the mountains of Col rado. If you have been curious as to wh type of man places an ad in this magazin it is one who has no time for the bar scen If you enjoy the country and city life, a intelligent, stable and very attractive, wi a figure to match, then we are off to a goo start. Only respond if you are ready to me a 44, financially secure executive with the trappings and want a serious relatio ship. If you are between 30-40, send pho and phone, you will get a response. NY R641.

Share The Holidays With Me—Tall, attractive, intelligent, personality plus, cure, looking for a man with similar qua ties. NYM S783.

Sincere, Caring, Honest—Jewish ma 48, nice looking, intelligent, with sense humor and adventure, who enjoys vari of interests including; tennis, skiing, o door sports, city culture, travel, flea m kets. Labor relations/psychotherapy p fessional, who enjoys his work but is career obsessed. I'm seeking a woman similar interests, values and goals of m riage and family in a sharing relati ship. If interested in a down-to-ear nice guy, please write. Yorkville Stati POB 6295, NY, NY 10128.

Handsome Jewish Man—32, 6' tall, a letic and successful. Seeks attractive, telligent, Jewish woman, for loving re tionship. Photo/phone/bio. NYM T986

I'm Special, Adventurous—Dece attractive, blond, seeks cultured, over male for permanence. NYM S790.

Don't Miss Out On Meeting Me—I 5'4", 110 lbs., attractive classy blond w a bubbly, fantastic personality, bri witty, loves people, theater, quiet ners, travel and fun. I'm used to living exciting life. Looking for a charming, tractive man, 37-50, who is not afraic loving and being loved. Recent photo bio please. NYM R667.

Very Special Fairfield County Man, 2 Just might be ready to trade his "raml shoes" for a real friendship with a w derful Fairfield County lady. I am 6', lbs., Wasp, handsome. My wit and hu range from mildly entertaining puns) to insightful, script-worthy co dy. I'm a successful Westport consult Also a talented classical guitarist/w and singer of beautiful songs (workin a demo tape for an album in my own dio). Other interests include fine din working-out, and photography. I people fascinating. The woman I see spirited and graceful; beautiful in and out; above all else, fun! To find more, write: POB 805, Southport, 06490.

Who needs a Strictly Personals Gift Certificate? Every Single Friend.

Strictly Personals is where they meet through the mail!

Every week, more than 8,000 letters are received by the people who advertise in Strictly Personals—and now you can give your friends a Strictly Personals Gift Certificate that says you care. They write their own ad on the back of the certificate—and we're here to help. It's a gift appropriate for birthdays, special occasions, and holidays.

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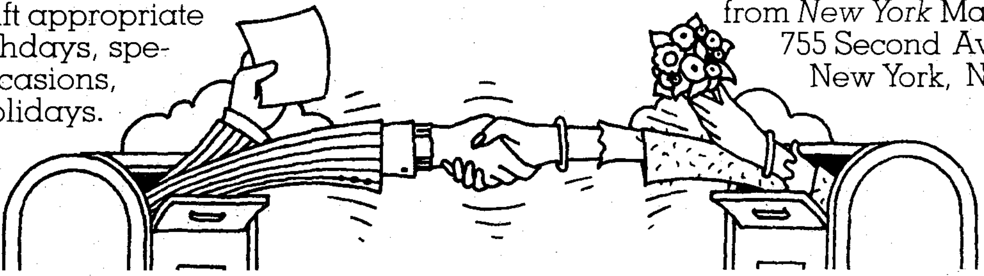

STRICTLY PERSONALS

Handsome Mensch—Physician, 30, with ewish values and sense of humor seeks attractive, thin, Jewish female counterpart. Photo/phone. NYM R668.

Smart, Silly, Sane—Attractive woman, 9, seeks tall, insightful man for conversation and cuddling. NYM S798.

Handsome, Caring, Male—Jewish, 32, '10", professional. Enjoys travel, long walks, candlelit dinners and good conersation. Seeks caring, very pretty, slim emale, age 25-35. Note/photo/phone. NYM R669.

re You Seeking—A handsome, successul and interesting professional man, 37, reen eyes, 5'11"? I enjoy good conversaon, tennis, travel and the arts. You hould be 32-40, successful and enjoy ood conversation and fun times. Note/hoto/phone. NYM S791.

ady With Sparkle—Jewish, 24, seeks hletic, bright, Jewish male, 25-32, who hows what he wants in a relationship. If u enjoy the outdoors, movies and roantic dining, you have met your match. hone/photo/bio. NYM R670.

ncommon Lawyer—Cultured, sensitive, ise man, seeks slender, genuinely goodoking, sensitive, loving woman (prefer 's to early 40's). Photo helpful. NYM 04.

etty, Petite MBA—Cultured, diverse, y-educated, Wasp, 27, a bit shy. Seeks ccessful male counterpart, 25-32, ambius but not a workaholic. Non-smoker. oto/bio. NYM R665.

I Were A Handsome—6', fit (run/nautis), romantic, zany, warm, informal, Jewh professional, 35, and you were a simir, pretty, trim, White or Oriental woan, would you a) sit there or b) send oto/phone? NYM S795.

Professional Woman—Tall, attractive, divorced, mid 40's, seeks professional man also in 40's. Interests include classical music and outdoors. NYM S792.

Warm, Attractive, Multilingual—Jewish female, 37, seeking professional male to share love of the arts as well as future dreams. NYM S808.

Orthodox Jewish Male—Professional, 26, 5'4", sensitive, caring, healthy mind, athletic build, enjoys sports. Are you a traditional Jewish woman, 22-27? Perhaps we are each other's "basherts," let's find out. Letter/photo/phone. NYM R678.

Refined, Exciting, Incurable Romantic—That would accurately describe this 37, very successful entrepreneur who is extremely attractive, fun-loving and most of all sensitive. International travel, jazz and romantic dinners are just a few of my interests. I want to find a woman of substance who is educated, easygoing, has a lovely appearance, infinite integrity who genuinely loves life. I have a feeling if you answer this ad, you won't be disappointed. Photo/bio, appreciated. NYM S799.

Squash, Computers, Motorcycles—These are my interests. Could they be yours? I am a 37, athletic male who needs to begin a new life, if you like to share a date and possibly a relationship send only a note. Phone/photo. NYM S807.

Attractive, Exciting Professional—Young lady, diversified interests, music, dancing, dining, museums, seeks Jewish male, 29-45, 5'7"and over, professional businessman interested in sharing warm relationship. Send photo/phone. NYM S801.

Beautiful, Down-To-Earth—Gal, 38, seeks handsome, sincere, successful man, 38-45, with a twinkle in his eye, to share something special. Bio/photo. NYM S802.

Sparkling Eyes—Successful lady, 35, loves the East, despite Midwest origins, wishes to meet a dynamic man who remembers the Red Cedar River. Note/phone/photo. NYM R682.

Upbeat Positive Thinking Widower—50, seeks similar lady. No under thirty five, no health club fanatics, no workaholic world beaters. If you are gracious, pleasant with solid values and substantive priorities, knowing me will be a plus in your life. Photo not necessary. NYM S859.

Handsome 33, TV Exec—Blond, blue-eyed, 5'9", 150. Not into "singles scene, " seeks beautiful, successful, caring female, 28-36, to share quiet dinners, conversation and friendship that might lead to romance. Manhattan only. "No princesses please. " Phone/photo/note. NYM S805.

Statistics Say That—"For every NY man there are three women" - tired then of your three or only got two? Then this attractive widow, late 40's, would like to meet you. Especially if you value a kind heart, honesty and optimism and are an educated, articulate, sociable non-smoker. NYM R683.

Eclectic Gemologist—Single, 35, seeks gem quality, sincere, open-minded, affectionate, caring, educated and passionate, 30-35, female Manhattanite for long-term relationship. I'm sincere, affectionate, well-traveled, educated, multilingual, romantic, into ethnic foods, cultures, skating, movies, cooking, dancing. Chateau-neuf-du-Pape. Respond with letter/photo and phone number. NYM S806.

Attractive, Slim, Continental—42, Jewish widow, financially secure, seeks well-built, physically exciting professional man to enjoy life with. NYM R685.

Petite, Pretty, Blond Businesswoman—38, seeks handsome, successful businessman to enhance each other's lives. (Letter/phone). NYM S800.

Whatever Happened To Romance?—Pretty, slim, fun-loving, secure, Jewish professional. Seeks male counterpart, 40-53, to find the answer. NYM S809.

NJ Single Woman, 52—Lover of people, sensitive, romantic, very nice-looking, slightly kooky, eclectic entrepreneur. Desires to meet altruistic man who is strong on communication, single and ready for a Grrreat relationship. Note/bio. NYM R688.

Fair Maiden, 35, Irish—Awaits response from mundane, well-groomed, non-smoking, professional prince for sharing the joys of life, love and happiness. Photo/phone/note. NYM S810.

Wander With Me—Through Manhattan streets, bookstores, country roads. If you're a bright, stable, caring man, 30-40. who's successful in your work and eclectic in your life interests, we can wander through Fall. I'm 35, very bright, attractive, successful and ready to meet a good friend. Bio/phone a plus. NYM R689.

Attractive Down-To-Earth Woman—Slim, 5'9", mid 30's, seeks thoughtful, energetic, capable, psychologically aware, professional man, 30's-40's. My career is in higher education. I also enjoy tennis, cycling, gardening, cooking, movies, music, painting, Americana. NYM S811.

Eclectic, Sharp, Successful—Businessman, highly energetic, tall, thin, 33, kinda cute, very funny. No interest in sports, but ride motorcycles and fly airplanes. Never bored, never boring. Looking for "the one" until I find her. Note, photo please. NYM R692.

Calling All Manic Depressives—Male, 37, suffering from this disorder would like to meet others in same situation for friendship and support. NYM R693.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Warm Spirited Black Professional—Female, 50 plus, non-smoker, no drugs, who believes that everything is better when shared with an honest, affectionate, successful man who likes theater, travel, walking and talking. Phone. NYM H037.

Very Good-Looking—Athletic, sensitive, professional Jewish male, 5'9", enjoys movies, travel, good conversation. Seeks pretty, athletic, Jewish female, 25-33, with similar interests for love, marriage, family. Non-smoker. Photo. NYM H038.

Female Private Pilot—Tired of solos. Photo/phone. Fly with me! NYM R696.

Classy Lady For Keeps—Attractive, loving, 35, 5'4", recently finished MBA for renewed career; artist in pinstripes. Seeks warm, good-looking, interesting, successful, athletic, adult male, with sparkling eyes, 32-45, 5'7" plus, non-smoking. Care to share the very best -- a commitment complete with romance, culture, sports, giggles, kids to come? Phone/photo/bio. NYM R697.

Intelligent Lady Executive—36, pretty, slender, spirited, hopes to find a bright, successful and humorous Jewish male. Note/phone. NYM S823.

Pretty, Witty, Professional—Single woman, *27, seeks Jewish man, attractive,* fun-loving, athletic, successful professional, 30-35, for lasting relationship. Bio/photo, please. NYM R698.

Elegant, Youthful, Attractive—50-year-old, 110 lb, 5'5", brunette. Background theater/TV, seeks professional gentleman late 40's-50's, with sense of kindness and humor who reads but usually doesn't answer personal ads. Photo/note, please. NYM S824.

I Want A Man Who Is 40ish—Sensitive, spiritual, successful. I am all of the above, plus. Send note/phone number to NYM S815.

All Work And No Play—Time to change. Dynamic, attractive, affectionate and sensitive woman, mid 40's, needs fun, laughter, nurturing by tender, secure man with sense of humor and romance. Note/photo/phone, please. NYM S816.

Jersey Shore Blond—Sensual and sexy loves beach, travel and romantic nites. Seeks tall, successful, witty, sensitive male, 35-50 for fun and future? bio/photo. NYM S817.

Stop—If you're looking for a caring, warm, vivacious, witty woman, 38, 5'6", Jewish, professional, then read on. My needs are simple - I want it all - a man of warmth, affection, wit, intelligence and the ability to share friendship, love, and commitment. Be in touch. NYM H036.

A Real Metsieh—Cute Jewish guy, 30, 5'10", top lawyer, observant, witty, warm and caring, seeks female match. Note/photo. NYM S818.

One Of New York's—Most eligible bachelors, 47, handsome and very cynical wants to share Park Ave. penthouse, country home, Ferraris etc, with one very intelligent, very beautiful, humorous and romantic woman. Age 25-35 would be best. Photo/phone a must. NYM S819.

Long Island Lawyer—33, 5'7", enjoys a.m. tennis, p.m. movies and a good beer anytime. Seeks Jewish female, 25-35, to share the good things in life. Note/phone. NYM S827.

Literate Skier Wanted—Tall, slim, pretty *woman, 30, seeks man, 28-36, over 6',* who enjoys exercising both body and mind. Note. Photo? NYM R699.

Enticing NJ MD—28, Catholic. Seeking unattached professional male, 28-35, to make life even better. Guaranteed to find me stimulating, vivacious, attractive, sensuous and compatible. Note/photo/phone. NYM R700.

The Very Best—Deserves the same. Romantic, very handsome surgeon, MD, super successful, early 30's, a mensch, caring, dynamic, slim, elegant and gentle. Seeks soft, feminine, gorgeous, Jewish Manhattanite, 20-30, 5'3" or over, non-smoker, to celebrate life and share commitment and love. Short bio/photo necessary for reply. NYM S825

Attorney—41, ex-workaholic (so, very successful, but also playful), sophisticated, attractive, considerate, divorced, seeks woman who would candidly describe herself as quite pretty, humorous, very bright and committed to, but not obsessed by, her career. Note/phone/photo if possible. NYM R701.

Stupid, Ugly, Poverty-Striken, Boring—Insensitive and obese woman seeks her opposite in a Christian, NJ sweetheart, to age 40. NYM R702.

It's Getting Colder—Warm up your winter with a self-employed, handsome man, 30, 5'9", 160 lb, who likes Soho, Chinatown, Little Italy, Colombus Ave, dining, antiques, Off Broadway theater, Sunday drives, and Dallas. If you're an attractive woman, 25-35, send note/phone/photo. NYM S812.

Sincere Jewish Doctor—Are you tired of men with bloated egos and impatient libidos? Are you skeptical about meeting through the personals? Then please have the courage to write to this highly successful, 35-year-old medical psychologist and entrepreneur. I'm 5'11", slim and considered handsome. More importantly, others judge me to be warm, sensitive, romantic, altruistic and capable of great love and devotion. I'd love to hear from you if you are a highly-educated, emotionally mature woman, 27-34, interested in a relationship leading to marriage. NYM R695.

Central Jersey Beauty—Jewish, 23, artist, old-fashioned, romantic, slightly rounded, 5'5" and fun-loving. Seeks attractive, educated male, non-smoker, to share movies, museums, Broadway and the Boardwalk. Photo/bio. NYM G039.

Tall, Blond, Attractive—But also a person, sun-streaked, big grin, ex-TV, now magazine writer, female, 37, 5'10". Witty, nurturing and only moderately neurotic (fears airplanes, subways, Republicans). Seeking witty, funny man, 35-50, financially stable and fun to hang out with; who is open to marriage and a child, to loving somebody and being loved back. NYM S813.

Beauty, 5'4", 120—College grad, seeks man of quality, over 50. NYM S814.

Very Pretty, Jewish—Slim woman, 26, 5'4", south Westchester, shapely, college grad. Seeks handsome, slim, fit man, good Jewish values (conservative), 5'8"-6'3", 27-33, successful, healthy, non-smoker. Bio/photo. NYM R704.

Quiet, Serious, Very Pretty—Female biologist, 35, family-oriented, interested in variety of subjects, seeks love, warmth, true communication, marriage. Photo/phone. NYM S828.

Brainy, Auburn-Haired Beauty—Lively, warm, athletic, slim, professional, sane, solvent and a parent. 37, usually taken for late 20's. Seeks a similarly attributed man near my age who listens to the Talking Heads (at least metaphorically) but also *remembers Julian Lennon's father.* Photo, please. NYM S829.

Dynamic, Accomplished, Adventurous—Glamorous, witty, responsive, caring woman, 33, seeks handsome, empathetic high achiever, in 30's, who is a child of the Sixties and has made it. Fairfield county. NYM R706.

Ready To Say "I Do"—Need tall, dark, handsome Jewish man over 33, who loves his work and is ready to think about a family with enthusiastic, good-looking Jewish woman living in Manhattan. Successful art career, want lasting relationship. Letter/photo/phone. NYM S830.

Creative Photographer—Tall, attractive, affectionate, sensitive, outgoing, successful, wishes to meet lady, 38-45, with comparable qualities. Bio/photo/phone. NYM S831.

Non-Yuppie, 35-Year-Old Man—56, affectionate and caring. Seeks a like-minded, petite, attractive young woman looking for romance. Please send photo/phone/note. NYM S832.

Beautiful, Intelligent—27, professional would like to meet gentleman, 25-35, who likes sports, theater, good food and great times. Non-smoker. Please send recent photo and phone. NYM R710.

Widowed Professional, 50—6'2", Christian, enjoys dining out, theater, the Jets and Mets, golf, or just puttering around the house. Seeking a gal who is delightful, sincere and down-to-earth. Photo. NYM S833.

Seek Female, 39 Or Under—5'7" or over, dark hair, *non-smoker, for 6'2" reason*ably good-looking attorney, 54, divorced, mid-Manhattan. Share conversations, emotions, tender touching. In my kitch*en, I make the world's most deliciously* rich, dark chocolate mousse. Would you like to sample a spoonful? POB 523, NY, NY 10019.

For Women Only—This 40's, successful Manhattan businessman, tall and slim, attractive, romantic, warm and tender, *with diverse interests, seeks a 30's woman* counterpart. Love of sailing, or desire to try, is important. A detailed response is not necessary. You write, I'll call. We'll *chat. Photo optional. NYM R712.*

If You Are Reading This Ad—You too are searching for more. Would a very attractive widow add that "special something"? Feminine, cultured, slim woman with a zest for life wants a man in his 60's, for the 80's. NYM S834.

Attorney, 5'8", French Born, Taurus—Speaks Spanish, green eyes, sensuous, non-smoker, light drinker, Jewish, not religious, water ski, tennis, sun, horseback riding, gourmet dining, ballroom dancing, plays, travel. Seeks lady, 25-40, in Manhattan for joie de vivre. Phone/note, appreciated. NYM R703.

Westchester Woman—38, an attractive professional that likes to enjoy life. I'm a caring lady that requires her male counterpart to be of that caliber (45-58). He should be able to enjoy the luxuries of life and want to find his special lady. "Come grow old with me," the best is yet to be. Note/phone. NYM S835.

Cerebral, Incisively Funny—Sensua *marketing exec, author, art critic,* 34 seeks accomplished, creative, strong ye tender, self-aware, literate lady, 30-37 with style and substance. Let's share *dancing, jazz, classical music, film, ideas* adventure, reciprocity. NYM S836.

Attractive Woman—50's, Jewish, wishe to meet a gentleman (non-smoker) t share good times, good conversation, an sincere relationship. NYM H039.

Moderately Successful Man—Early 40's 5'9", 150 lbs., nice-looking and wort meeting, wants a smart, slim, warm, attractive and successful woman to fall i love, settle down and build together wit NYM R714.

I Have Everything—But someone t share it with. If you are a caring man, lat 40's or more who enjoys people, laughte and sunsets, please reply note/phot phone. NYM H042.

Petite, Energetic Professional—35, love people, jazz, laughter and the great ou doors. Seeks bright man with war smile/big heart. NYM S841.

Seek Lady MD, LLB, PhD, MBA—Sha American dream with handsome, athle ic, affluent, male, Jewish university pr fessor who is excited by medical and ps chological research, has real estate inte ests, and likes to play with futuristic int rior design and sculpture. Like MD's b cause one saved my life and almost ma ried another. Desire family. I drive in Manhattan daily from central New Jers paradise. Write if you are 27-34, brigh loyal, affectionate. NYM S840.

Handsome, Charming, Irreverent Man 32, seeks stunning, sometimes naugh always nice woman, 23-30, for whimsic Manhattan hilarity. NYM H043.

Thinker, Feeler, Doer, Giver—Cheerf unpretentious, genuine, secure, goo looking, slim Jewish woman. Seeks lo ing, lasting relationship with male cou terpart, 48 plus. NYM S842.

Hut 1—Hut 2, out for the pass, TD!! I a a 33, tall, attractive, athletic, Jewish pr *fessional female who loves to hudd* tackle, roll in autumn leaves and is a off the wall. If you are enticed spontaneity and love to laugh, we cou be made for each other. Send no phone and photo if you can. NYM R

Pretty Blond—Sophisticated, 40ish, 5' sexy, good sense of humor, successful reer, Manhattanite, seeks very attracti warm, loving, successful man, 5'10 over, 45-58. NYM S843.

STRICTLY PERSONALS

ttractive, Warm, Intelligent Woman— 5, 5'8", slim, who enjoys music, sports, eater, travel, seeks fun-loving, profes- onal man, 30-45, with similar interests r friendship, love and romance. Photo/ ote/phone. NYM R715.

y Grad Actress—40's, 5'3", a caring ugger, used to quality living, desires un- arried exec/professional, 45-62, stable, nancially secure, for pleasurable, seri- us relationship. Photo/bio/phone/card. YM R716.

re 12 Hour Days—12 hour nights the orm for you? Me, too! Does your medi- l, dental, or other professional practice undate your life as does mine? Attrac- ve, slim, eclectic - seeking man of rong character, unlimited energy, 40ish lus, for a future. NYM H040.

ttractive, Intelligent Romantic—Wo- an with great warmth, sense of humor id 40's, Jewish non-religious). Seeking ngle or divorced nicely-put-together, telligent, curious, gentle, sweet, funny an with whom to share fun, comforta- e gracious times. NYM H041.

etty Professional—Jewish female, In- rests in movies, theater the humanities, cial sciences, fitness, travel. Seeks rela- nship with male 45-55. NYM S869.

escendant Of Irish Kings—Handsome, rk hair, professional, 37, athletic, sin- e, non-smoker, seeks like-minded, slim, tractive woman, 27-32, warm, well- ad, who likes powder milk biscuits, usic and cheap physical thrills. In ort, a virtuous woman with a sense of mor. Photo/phone/bio. NYM R717.

arm, Literate Man—Exec, 40, tall, nev- -married, handsome, athletic, seeks fe- ale counterpart for commitment. Send te/photo/phone. NYM S837.

ntleman, Successful, Thoughtful— ll, trim, non-smoker, divorced with no ildren, looking for a feminine woman, e 30's to early 40's, who has either nced professionally or taken pride and re of herself physically and who wants good man who would appreciate her d show her thoughtful attention. Pho- appreciated. NYM S839.

rm, Attractive, White Female—24, ks male (25-30) with a warm heart and ense of humor. NYM S826.

's Talk!—Dynamic, attractive, fun-lov- , self-aware female, 43, 5'1", seeks otionally, and financially secure Jew- male, warm and sensitive, over 5'8", 51, to share the amusing and serious ts of life. Note/phone/photo if possi- . NYM S844.

rching, Searching—35, MD, tall, slim, ractive male hopes to end long search. cupation is physician. However, more portantly advocations include skiing, nis, theater, and most of all spending e with a special person. The search is a pretty, slim female, 27-38, who con- ers herself very special. Her attributes uld include intelligence, honesty, and ability to communicate. Drugs not ac- table. If you consider yourself very spe- l and live in the NY/NJ area, and these tements interest you, please respond h a recent photo, personal note and ne. NYM H044.

Female, 25, Jewish—Seeks Jewish male, 25-32, who feels as comfortable in the country as well as in the city. Enjoys tennis, animals and new adventures. Note/phone. Photo optional. NYM R719.

Seeking Close Encounter—With my female counterpart. I'm a great looking, 5'7", 30, Jewish man with dark hair/eyes with high standards and integrity. I'm successful, adventurous, honest, ambitious, athletic and have a great sense of humor. I'm looking for a pretty, shapely, fun-loving, intelligent lady to match wits with and share the unknown with. Letter/phone. Photo a must. NYM R720.

Seeking European-Style Man—Beautiful, intelligent, professional woman, 34, who lives in New York but whose heart is in Europe, seeks 5'9" plus, attractive, fit, successful, youthful 30-45 man of international persuasion. He should be self-assured with a sensitive side and fun-loving spirit and be looking to share a world of romance, travel and adventure with a warm, witty and caring woman. Bio/photo/phone. NYM S845.

Nice Catholic Guy—27, looking for a nice Catholic gal (about same age) to go to Mass with on Sundays, laugh with, romance with, watch David Letterman with. Photo/bio/phone. NYM S846.

Will The Good-Looking—Over 6', mustached, salt and pepper-haired single, successful, not skinny, "hunk", I saw at the Marathon please write. I'm the 37, tall, attractive, voluptuous, Italian-looking (Jewish background), Westchesterite who was cheering in the park. Other respondents welcomed. Photo/note/phone, please. NYM R721.

Adventurous, Good-Looking—Young stockbroker, sincere, sensuous, successful, artistic, athletic and honest seeks very pretty, slim female, under 31, intelligent, fun-loving, beyond games, who relishes the beaches of Marbella, the slopes of Sugarloaf, and longs for a chance to touch the stars. Phone, photo, guarantee reply. NYM R723.

Lady, 32, 5'2—Eyes of hazel, healthy, attractive, entrepreneur, designer/artist, with creative approach to life, enjoys the arts, dancing, travel. Seeks good-looking, healthy, active man of varied interests, open and affectionate, successful, happy in his work. For dates, friendship, romance. Marriage and children!! Bio/photo/phone. NYM S847.

Decidedly Woman—Only a man need apply. NYM R725.

Love Is In The Air—Romantic male, living in New York two years now. Originally from Chicago, blond hair, blue eyes, 29, loves dancing, dining. Are you an active professional-minded, dark-haired female, 23-30? Are you looking for an equal relationship? Then write and tell me about yourself. Non-smoker or very light. Photo a must. NYM S848.

Like A Virgin—Entering personals for the very first time. I refuse to hype myself Madison Ave style. I am a handsome, Jewish NYC-based entrepreneur, 33, seeking a warm, fun-loving, attractive woman to age 30, with brightness of mind and spirit. Form gets my attention, but substance commences the relationship. Note/photo/phone. NYM R726.

I Like Running—But that doesn't mean you have to. New to West Side via UK and Australia, divorced man, writer, reader, skier, vegetarian tendencies, 42, not a parent but would like to be. Looking for gentle, optimistic, natural woman with sense of humor, intellectual interests, but outdoor and active ones too. Please send note; and a photo would help. NYM S849.

Pretty, Sensual, Dark-Haired MBA—31, achiever but fun. Seeks an attractive, warm and witty professional man in 30's, who is concerned with personal growth and able to share feelings. Interested in developing a lasting relationship. Photo/note/phone. NYM H045.

Successful Executive—Healthy both mentally and physically. I'm comfortable in a tux or jeans. I'm independent, supportive, athletic and a non-smoker. I'm eclectic in my taste and handsome. I'm 44 and tired of transient relationships and divorced. I seek a supportive, adventuresome, slim, independent, gentile woman in mid 30's, around 5'5". Photo/phone/brief bio. R727.

Nothing Beats A Great Pair Of Legs—This is no time for modesty. Bright, very pretty, tall, slim, feminine, lady exec 30, who loves tennis, sailing, music and travel. Seeks handsome, athletic and trim male over 5'10", 32-42, successful, professional or businessman with a good sense of humor. Bio/photo, please. NYM S850.

Handsome, Successful Businessman—30, warm and sensitive. Seeks warm, attractive female who enjoys dancing, skiing, and romantic weekends in the country. Letter/phone/photo. NYM R728.

Romantic MD—Handsome, youthful, 52, divorced, 5'11", loves all the arts, dancing, travel, superb dining. Looking for beautiful, slender woman in 40's who is unencumbered, maintains a young appearance, has totally adolesced and is looking for a mature, gratifying relationship. Recent photo a must. Phone and brief letter. NYM R729.

Fun-Loving, Kind, Jewish Gentleman—46, seeks warm, mutually enjoyable relationship with attractive lady who wants the companionship of a real man. My divorce is now ancient history and I am ready to fully enjoy being single again. Please send recent photo, along with telephone number and you will hear from me promptly. Perhaps we can begin a gratifying relationship. NYM R731.

Autumn Gold—Mid-life woman, professional, pretty, engaging, glint of humor. Loves music, favors other arts, travel, seashores, midsummer mountains, fireplace on snowy evenings, company of friends. Open to lovely possibilities. Seeks vital, honest, reasonably good-natured man, 55 plus, for solid relationship. NYM S851.

Intelligent, Elegant NYC Wasp—Very pretty, 5'7", slim, 38. Enjoys theater, film, sports. Seeking a handsome, caring, playful mate. Photo/note. NYM R732.

New In New York—MD, 36, Attractive, athletic, warm, humorous, adventuresome. Looking for an affectionate, beautiful, slim, Jewish woman, 22-34, under 5'7", able to be a friend/companion in an exciting lifestyle. Photo/phone/note. NYM S852.

Attractive Female, 27—Sharp, outgoing, seeks fun-loving, Jewish, professional male, 28-32, with humor. NYM R733.

Classy, Bright, Successful—Sensual lady, 50, looking for the male equivalent. Loves music, dancing, travel and life! Photo/phone/note. NYM S853.

Jewish Female MBA—30, slim, attractive and outgoing. Seeks professional male for laughter, friendship and possibly more. If you are 27-42 and physically fit, I'd love to hear from you. NYM H046.

Good-Looking, Athletic, Idealistic—Irish/American therapist, 38, 6'2". Interests: emotional / spiritual / professional growth, treasure hunting in souls of friends, running, hiking, ocean swimming. Seeks challenging female partner for mutual growth, imaginative fun and romance and future family. Note/phone/photo optional. NYM S854.

Immigrant, Working Class Roots—Two standard deviations above the mean in looks and brains seeks same in unattached Jewish male 40-50. Note/photo/phone. NYM S856.

Attractive Lady—40's, seeks tall, marriage-minded gentleman. NYM H048.

Stunning Woman Artist—28, 5'7", slim, bright, witty, thoughful Wasp. Seeks non-smoking, stable, successful, fun man. Note/phone/photo. NYM S857.

Head-Turning Beauty—With brains, seeks above-average knight in shining armor. Note/phone/photo. NYM S858.

Good-Looking Psychologist—Late 30's, seeks relationship with intelligent woman age 23-39. Photo, please. NYM S861.

Beautiful Brunette—Great figure, 38. Seeks very handsome male for love, fun, friendship, intimacy, and marriage. Photo a must. NYM H047.

Wake Up—Attractive, 5'9", Jewish female, 26, looking for that special person to share good times. Bio/photo/phone. NYM S868.

Well-Educated, Funny, Sincere—Catholic man, 29, 6'2", seeks single female 21-29, who shares love for children and classical music. Photo. NYM S870.

Marriage-Minded—American woman, 32. Cute, smart. Seeks Japanese man, warm, sincere, sensitive. NYM S871.

Beautiful, Professional Lady—English, 5'6", 38, naturally sensual, loves outdoors from the inside of a limousine. Seeks financially secure male for long term relationship. Must be romantic, honest, tall, intelligent, flexible and great communicator. Drop me a line (photo a must). NYM H049.

This 50 Plus Woman Loves People—Books, ideas, theater, politics, Channel 13, conversation, laughter. And you sir? Drop me a note at NYM S873.

ANNOUNCEMENTS

A Summer Romance, NYM E788—I missed your July 15 deadline. If you're finished with your summer romances, contact me. I'm real. NYM R687.

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 545

BY MARY ANN MADDE

GERALDINE STUTZ: BENDEL'S FABULOUS BEARCAT

SENDING OUT/EATING IN

BABY MOGULS: WHERE THEY SHOP

SATURDAY NIGHT LIVE: THE AREN'T YOU READY, YET? PLAYERS

MONDO CONDO

THE NEW NO-NONSENSE NO-BOOZE TEEN BARS

Above, setting the table of contents. Competitors are invited to invent the title of a feature suitable for "New York" Magazine.

Results of Competition 542, in which you were asked for book titles sure to be remaindered by this time next year.

Report: Remaindered, don't you know. Not the world's shortest books. Not books destined never to be printed. But books doomed to a finite shelf life. Largest stacks of remaindered titles include: A Beginner's Guide to Halley's Comet. The Miami Vice Book of Leisure Wear. Pia Zadora's Baby Care. Billy Ball. The New Coke. Tofu. Westway. Legumes. Greener Pastures, by Margaret Heckler. Despite our understanding of the irony intended, books on the subject of world famine, apartheid, AIDS, even the milder aspects of Hurricane Gloria, were deemed not appropriate for this column. But *you,* we love. You and the weasel book at the end.

First Prizes of two-year subscriptions to "New York" to:

BHAGWAN BLISS, RAJNEESH RAPTURE
Ann Steiner, N.Y.C.

THE TRAPPIST/BUDDHIST/NO-NOISE ADVENT CALENDAR
Emma Dolby, N.Y.C.
sp. ment.: Roscoe Jaspers, Somerville, Mass.

Runner-up Prizes of one-year subscriptions to "New York" to:

THE OTHER JOHN MCENROE, by Tatum O'Neal
John Blumenthal, Rye, N.Y.

"LIFESTYLES OF THE RICH AND FAMOUS" COOKBOOK
R. Schan, Brooklyn

And Honorable Mention to:

EUROPE ON $10 A DAY
Cassie Tully, Spring Valley, N.Y.
sp. mention: Nina Steefel, North Haven, Conn.

GETTING TO KNOW YOUR IBM PC JR.
Scott Porter, Madison, N.J.

THE COMPLIMENTARY NEW YORK CITY SUBWAY MAP
John Sobestanovich, N.Y.C.

MIKHAIL GORBACHEV AND THE ASTONISHING NEW FACE OF COMMUNISM
Nancy L. Antonich, Shickshinny, Pa.
similarly: Rick Burke, Ho-Ho-Kus, N.J.

THE TOP TEN RESTAURANTS IN NEW YORK CITY
Tom Louis, Dobbs Ferry, N.Y.
sp. ment.: Louis B. Rattel, Skokie, Ill.

YOU KNOW YOU'RE A YUPPIE IF . . .
John N. Koch, Madison, Wis.
sp. ment.: Miriam Arond, Forest Hills, N.Y.

CAMPAIGN '85, by Diane McGrath
Eddie Steinberg, Teaneck, N.J.
similarly: Bernard Cohen, Great Neck, N.Y.; David B. Puttaway, Brooklyn

THE CONCERNED PARENT'S GUIDE TO ROCK 'N' ROLL LYRICS
Karen Bracey, Burke, Va.

LIGHTNING STRIKES TWICE: THE STEVE RUBELL STORY
David Lida, N.Y.C.

IACOCCA: ROUND TWO
Jay M. Tischenkel, N. Miami, Fl

THE MAKING OF "TEEN WOLF"
Mark Breaux, Aberdeen, M

"FALCON CREST" IS MY LIFE, by Joh McMartin
Tom Morrow, N.Y.

HOWARD STERN'S W.O.R. STORIES
Chris Doyle, Burke, V
similarly: Bob Kopac, Poughkeepsie, N.Y
Myla Barrett, Riverdale, N.

SEYMOUR BRITCHKY'S GUIDE TO CAJUN RESTAURANTS
Robert Chamberlain, N.Y.

A GUIDE TO HOME REPAIRS, by Mary L Retton
Ron Choi, Woodstock, N.

FIRST, CATCH YOUR VAMPIRE BAT JUNI LEAGUE OF MOLDAVIA COOKBOOK
Craig Allinder, Bigfork, Mo
sp. ment.: Saul Kahan, Los Angeles, Cal

WHO'S WHO IN BREAK DANCING
Mark Lattman, Charlotte, N.
similarly: Brian Bracey, Burke, V
Anna Lambiase, Brookl

THE COMPLETE TEX-MEX MICROWAVE MAG COOKBOOK
Joyce A. Miller, Scotch Plains,

SPLIT DECISION: CYNDI LAUPER & HU HOGAN
Noah Gold, Flemington,
sp ment. Rosalie Lopez, N. Miami,

THE PHYLLIS GEORGE KISS-AND-MAKE- BOOK OF INTERVIEWS
Marc Doyle, Burke,

RAISING CATS THE WOODHOUSE WAY
Nancy Paris, Montreal, Quebec, Can

THE MAKING OF "RETURN TO OZ"
Douglas Monaghan, Floral Park, N

JERSEY DEVILS—A HELL OF A HOCKEY TE
Pericles Crystal, Scarsdale, N

COOKING WITH MISS LIBERTY
James Chotas, N.Y

THEY SAID IT COULDN'T BE DONE, by K Lipper
D. Gobble, N.Y
similarly: Jeff Tenzer, N.Y

THE MADONNA AND SEAN "POP-UP PICTU WEDDING SCRAPBOOK
Daniel Clenott, Brookline, M
similarly: Laurie Grotstein, Los Angeles, Ca
Scott Silvani, Secaucus,
Alvin Easter, Minneapolis, Mi

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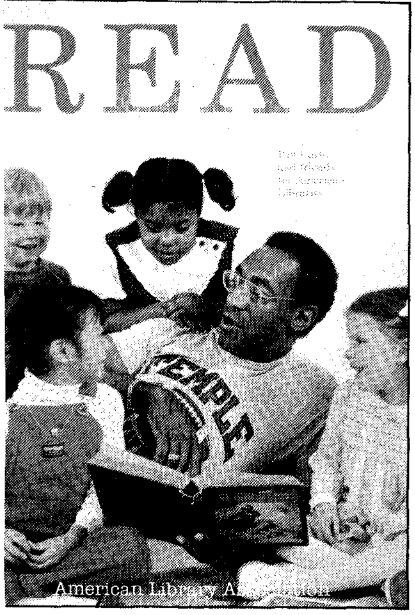

THE BIG BOOK OF BETTER ELOCUTION
Peter Yard, Ocean City, N.J.

MORE POWER TO YOU: THE STORY OF LILCO
Mimi Goldstein, Syosset, N.Y.
sp. ment.: Roger D. Kellerman, Albany, N.Y.

THE TWISTED SISTER SONGBOOK
Jack Rose, N.Y.C.
sp. ment.: Edward Barclay, Holland, Mich.

STILL IN SEARCH OF EXCELLENCE
Susan Troldahl, Los Angeles, Calif.

THE 1985 SUBWAY SERIES
Joshua Frank, N.Y.C.

BOBBY AND ME, by Patrick Duffy
H. P. Statham, Fresno, Calif.

PEE-WEE HERMAN'S WORKOUT BOOK
Jack Ryan, N.Y.C.
similarly: Douglas Braverman, Troy, Mich.;
Judd Koss, N.Y.C.;
Mary Conte, N. Miami, Fla.

A BLUEPRINT FOR PEACE
Hy Komishane, Elizabeth, N.J.

THE SUNMAID RAISIN STORY
Ed Stone, Great Neck, N.Y.

THE LITERARY DIGEST
John B. Rockwell, N.Y.C.

THE MENUDO SONGBOOK
Ty West, Croton-on-Hudson, N.Y.

CHRISTO'S LE PONT NEUF EMPAQUETÉ
Mark Wolfson, Spring Valley, N.Y.

JOHNNY CARSON'S GUIDE TO FINANCIAL SECURITY
Bruce Karp, N.Y.C.

THE COMPLETE COLLECTED "NEW YORK" MAGAZINE COMPETITION OF BILL JAKER
Grace Katz, Dorset, Vt.
sp. mention: Bill Jaker, Binghamton, N.Y.;
Susan Gibson, N.Y.C.

THE MAKING OF "SKI LIFT TO DEATH"
Sheila B. Blume, Sayville, N.Y.

COMPETE TO WIN, by Dr. Sheila B. Blume and Boo Blume as told to Dr. Emily Sisley, a.k.a. Bob Burke
Rev. Charles J. Matonti, Jamaica, N.Y.

THE BIG PICTURE BOOK OF WEASELS
Jim Ringel, Roslindale, Mass.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 545, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by November 15. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the December 9 issue. Out-of-town postmarks are given three days' grace. ■

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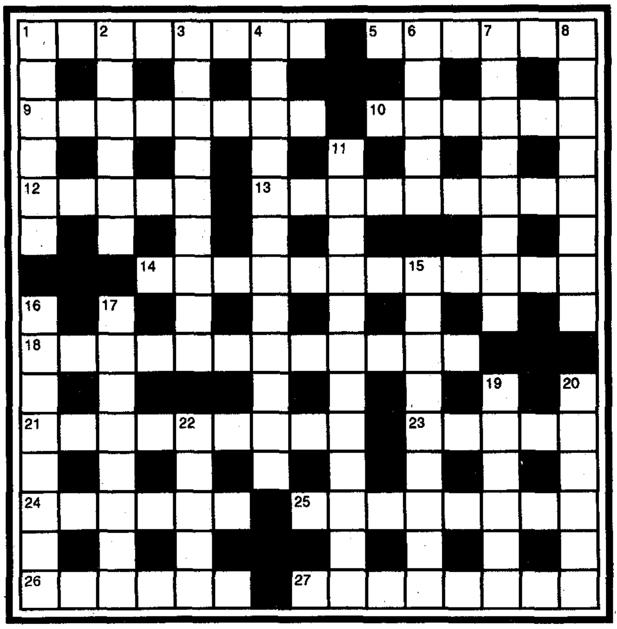
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Harbour the ship's left, so it's stated . . . (4, 4)
5 . . . and with a little bit on board leading to strikes! (6)
9 Such rubbish making no fewer than seven points about love. (8)
10 My tie's knotted, causing an obstruction! (6)
12 What a confusion in sound, you prig? Get constructing! (3, 2)
13 Washing lions, but a change is due. (9)
14 Half a cha-cha, for example, with the links going on and on? (7, 5)
18 A hindrance to the route is not far off. (6, 3, 3)
21 Othello the novice strikes back without much space in which to operate. (5, 4)
23 The thank-you letter? (5)
24 Certainly not well reserved for future use. (4, 2)
25 Adds one by one back inside—throaty stuff! (8)
26 Organ used by emotional type? (6)
27 The same classic content in heroic work affecting many at the same time. (8)



DOWN

1 Long alternative comeback for the playwright. (6)
2 Don't go in proper suit. (6)
3 Not acting at all happy on board? Rubbish! (9)
4 Getting everything in, in position, with this device. (12)
6 Composition of the word and more in French. (5)
7 Trip starts to the new town of Palermo, lasting for a relatively short time. (8)
8 Masculine issue needing to be brought up on remarriage. (8)
11 Really angry when everything gets done roly-poly style! (3, 7, 2)
15 Charles and Edward without directions are subdued! (9)
16 Might be described as low key? (4, 4)
17 It's a tree chopped up—that's formal work. (8)
19 Sing with closed lips around the priest? What a gas! (6)
20 Wine for drinking haunts on account. (6)
22 See how to utilise the pest. (5)

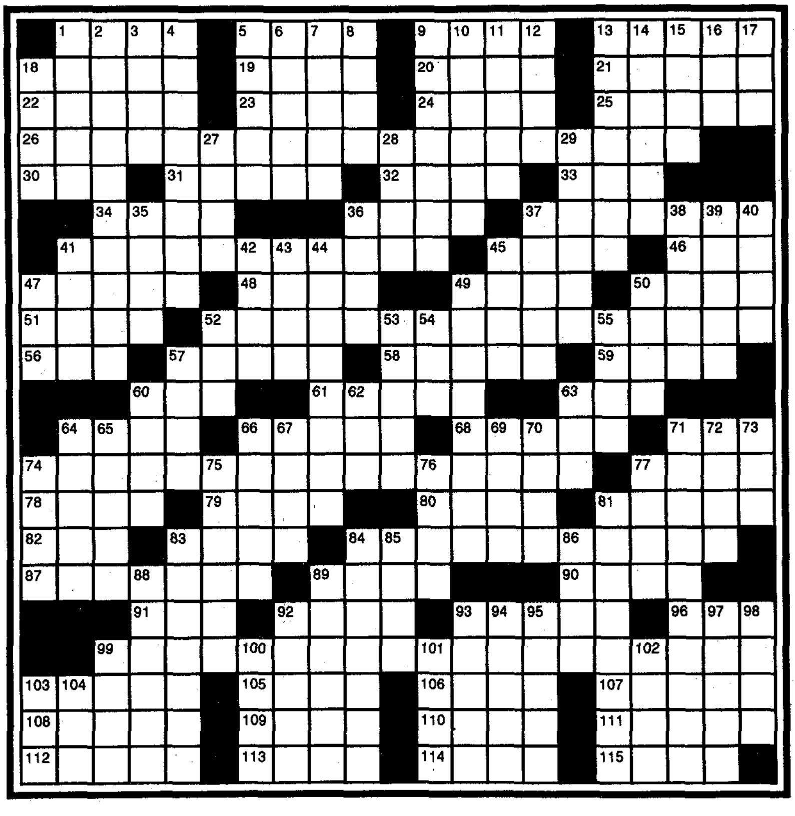
'ERA: THE '40s': 'CUE' CROSSWORD•BY MAURA B. JACOBSON

ACROSS

1 "Three acres and ——" (land-reform slogan)
5 Exec's auto
9 Heart's companion
13 Scottish squire
18 Yearn for
19 General Bradley
20 Normandy-invasion river, 1944
21 Fisher or Foy
22 First symptoms
23 Smaller than gulfs
24 Deposited
25 Of birds
26 Headline of 1941
30 Clerical garment
31 Eagle's nest
32 ——-deucey
33 Paddle
34 Queue
36 Fostered
37 '40s music group
41 '40s garb
45 Sector
46 Luau souvenir
47 "This Is the Army, Mr. ——"
48 Whodunit tip-off
49 Air-pressure prefix
50 Prejudice
51 Movie whale
52 Pulitzer novel, 1940
56 Greek vowel
57 Crystal-lined rock
58 Lisbon's river
59 Partner of carry
60 Pandora's no-no
61 Ruth's mother-in-law
63 Western Indian
64 Musial's record, 1948: abbr.
66 "—— for Adano," 1944 book
68 India's first P.M., 1947
71 Humorist's talent
74 Drama of 1949
77 Crooner Perry
78 Funny Martha
79 End of a Gleason phrase
80 Boxer Mauriello
81 Delhi stew
82 From —— Z
83 Very much
84 '40s pinup girl
87 '40s cartoonist
89 Eat one's fill
90 Toward the mouth
91 Caesar's greeting
92 Campus mil. org.
93 Shaw's Barbara
96 G.I. airwoman
99 The '40s, historically
103 Many times
105 Nay voter
106 Ice-skating jump
107 Of the ear
108 French wherewithal
109 British VIP of the '40s
110 Slight coloring
111 Put through a mill
112 Strong point
113 Full-length
114 Gosden's radio role
115 Director Kazan

DOWN

1 Synthetic fiber
2 Film of 1942
3 At an end
4 Swampy areas
5 Shaped like lungs
6 Japanese porcelain
7 Perhaps
8 Thereabouts
9 Comforts
10 Harangued
11 Togetherness
12 Spartan queen
13 Faucet problem
14 Modifying word
15 "—— It My Way"
16 Estuary
17 Family retreat
18 Rio beach, familiarly
27 Achilles' weakness
28 Steak order
29 —— the realm (legal money)
35 Mental project
36 Afrikaner
37 Golfer Julius
38 Assumed name
39 Under: poetic
40 Tableware piece
41 Classify
42 Yodeling feedback
43 Luge
44 Immensity
45 Hollywood's Pitts
47 G.I. ——
49 "Life —— Forty"
50 Highland hillside
52 Cowpoke's nickname
53 Coral island
54 Shriver of tennis
55 Pro-Prohibition gp.
57 Kin of golly
60 Sting
62 Neighbor of Ga.
63 Jardiniere
64 Ranch in "Giant"
65 Louisiana backwater
66 Stream of song
67 Fishhook item
69 TV award
70 Shultz's predecessc
71 Main event of the '40s
72 Nagy of Hungary
73 Trifle (with)
74 Part of an ounce
75 More unctuous
76 Feminine ending
77 Habanero's land
81 Perambulator
83 Move forward
84 Swinging at the pitch
85 Engrave, in a way
86 Ample scope
88 Not manifest
89 Lower the volume
92 Mendelssohn's "—— Capriccioso'
93 Proverb
94 "——clock scholar
95 Shocks
97 Guam's capital
98 Choreographer Eliot
99 Flag feature
100 Chinese weight un
101 "I could —— horse!"
102 Ringlet
103 Away from the jot
104 To's counterpart



Solutions to last week's puzzles appear on page 18

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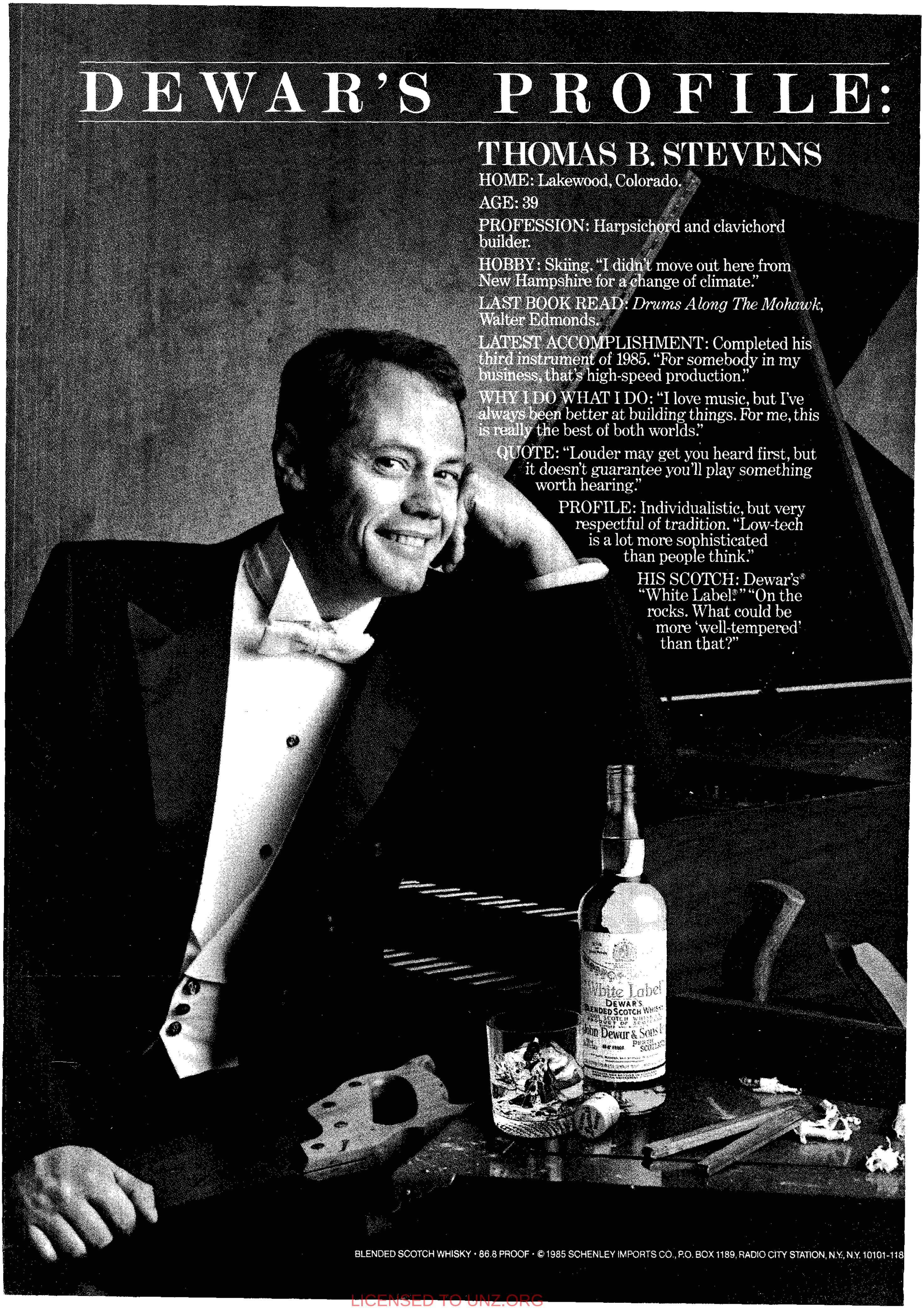

THOMAS B. STEVENS

HOME: Lakewood, Colorado.

AGE: 39

PROFESSION: Harpsichord and clavichord builder.

HOBBY: Skiing. "I didn't move out here from New Hampshire for a change of climate."

LAST BOOK READ: *Drums Along The Mohawk*, Walter Edmonds.

LATEST ACCOMPLISHMENT: Completed his third instrument of 1985. "For somebody in my business, that's high-speed production."

WHY I DO WHAT I DO: "I love music, but I've always been better at building things. For me, this is really the best of both worlds."

QUOTE: "Louder may get you heard first, but it doesn't guarantee you'll play something worth hearing."

PROFILE: Individualistic, but very respectful of tradition. "Low-tech is a lot more sophisticated than people think."

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